

## CALENDAR FOR OCTOBER.

1. Holy Rosary.
2. Holy Guardian Angels.
3. St. Denis, bishop.
4. St. Francis, conf.
5. St. Flora, virgin.
6. St. Bruno, conf.
7. St. Justina, martyr.
8. The Maternity of the B. V. M.
9. St. Denis, martyr.
10. St. Francis Borgia, conf.
11. St. Kenny, bishop.
12. St. Wilfred, bishop.
13. St. Edward, king.
14. St. Callistus, pope.
15. The Purity of the B. V. M.
16. St. Ambrose, bishop.
17. Blessed Margaret Mary, Virgin.
18. St. Luke, evangelist.
19. St. Peter of Alcantara.
20. St. Adrian, bishop.
21. St. Ursula and Companions, martyrs.
22. The Patronage of the B. V. M.
23. St. Theodore, martyr.
24. St. Raphael, archangel.
25. St. Crispin, martyr.
26. St. Evaristus, pope.
27. St. Frumentius, bishop.
28. SS. Simon and Jude, apostles.
29. St. Narcissus, bishop.
30. St. Germanus, bishop.
31. St. Alphonsus Rodriguez.

## IMITATE THE GREAT TEACHER.

By "Pastor," New York.

"Be not solicitous for your life."—Luke xii, 22.

The great Teacher does not say that we are not to be thoughtful and circumspect about our life duties; but he insists that no event can be provided for by anxiety, by fretting over it before it comes. Half the people we meet on the streets look as though life was a sorry business. Worry is the cause of their woe-begone appearance. Worry makes the wrinkles; worry cuts the deep, down glancing lines on the face; worry is one of the great afflictions of modern life.

Anxiety is instability. Fret steals away force. He who dreads tomorrow, trembles today. Worry is weakness. The successful may be always wide-awake, but they never worry. Fret and fear are like fine sand thrown into life's delicate mechanism; they cause more than half the friction, they steal half the power.

Cheer is strength. Nothing is so well done as that which is done heartily, and nothing is so heartily done as that which is done happily. Be happy, is an injunction not impossible of fulfillment. Pleasure may be an accident; but happiness comes in definite ways. It is the casting out of our foolish fears that we may have room for a few of our common joys. It is the telling our worries to wait until we get through appreciating our blessings. Take a deep breath, raise your chest, life your eyes from the ground, look up and think how many things you have for which to be grateful, and you will find a smile growing where one may long have been unknown.

Take the right kind of thought—for to take no thought would be sin—but take the calm, unanxious thought that will come with the conviction that you are doing your duty to the best of your ability. The least difficulties rise like mountains when you look at them with eyes prejudiced with fear.

Coming events cast their shadows before; they cast their sunshine, too, if we look at them aright. As a strong man rejoices to run a race, as a young man anticipates with joy the coming of a struggle, so does the brave heart face tomorrow, not only without fear but even with gladness.

Burdens we must all bear; but they need not break us. Sorrows we must all share; but they need not unmake us. They will not if we have learned the great Teacher's secret of living: He, the man of sorrows, spread joy and comfort wherever he went.

## THE POWER OF A TEACHER'S SILENCE.

CAROLA MILANIS, O. S. D.

It was an early hour, oh, a very early hour! Sleep had evidently taken flight to regions unknown, so there was nothing for an actively inclined person to do but to arise. The little oratory, "the invalid's rest," seemed filled to the utmost of its sweet capacity with silence, a strange, deep silence, such as we experience nowhere else but in churches and chapels, a silence that we know to be relative, for there must be a rustling of angels' wings and a whispering of angels' prayers.

There was a silence within a silence, the silence of Jesus in the tabernacle. No words; and yet, what eloquence! No commands; and yet, what effective control! No utterance of laws; and yet, what perfection of government! And this is the school of Jesus Christ, where the religious teacher comes daily to recite her lessons of sad mishap and painful failure, or of joyful endeavor and sweet success. Here the Divine Master listens patiently, and—teaches in silence.

Of course the human teacher must talk when teaching, but the less she talks in governing, the wiser is she, and the happier are her pupils.

Words with power in them must be uttered of course, all day long, and at times they must be words of fire with wings of flame that will fly from the teacher's heart, with the impetus of her own sincerity and earnestness, to the heart of the pupil, to warm him into a living, fructifying activity, and to inflame him with an elevating and inspiring enthusiasm.

And yet, it is the wise silence of the true teacher that has the most powerful effect over the mind and the heart of the child. Far more important to him than the branches of his course of study are the lessons taught him by the silence of superior control, of restrained passion, of patient endurance.

## HOW TO INCREASE ONE'S VOCABULARY.

The pitifully meagre knowledge of the English language that the average person has, is somewhat luminously revealed when it is considered that from two to three thousand words constitute the average vocabulary, and that the language is rich to the extent of more than 300,000 words. Thus it appears that a person with an ordinary education uses less than one hundredth of the words of the English language. A large vocabulary is, to the man of affairs and the professional person, what a complete stock of goods is to the merchant—it enables him to meet every demand that may arise in any exigency.

One man describes, as follows, the simple plan he has pursued in enriching and adding to his stock of words: "For years I have made a practice of carrying in my pocket a little indexed notebook in which I record such new words as may come under my observation, especially if they be such words as I may at some time have occasion to use, or even to understand. If I do not clearly comprehend the meaning of these words when I find them, I take the earliest opportunity to refer to the dictionary to find their etymology and approved use; having acquired a correct conception of the meanings of the words, I next make a special effort to use them in conversation or in my literary work. After I have used a word two or three times it becomes my property and is added to my vocabulary. When you come to think of it, a new word added each day will increase your vocabulary by four thousand in ten years. When you reflect that this more than doubles the average vocabulary, it is clear that the gain is worth striving for. I find, too, that the very fact of observing words has added much to my ability to discriminate, and has quickened my conception of correct usage. I should advise all young persons to adopt the plan I have outlined; it may be at first a little irksome, but it will soon become a pleasure and will,

in time, crystallize into a valuable habit. I am not a curiosity seeker and have not gathered words with reference to their oddity or peculiarity; my list consists of usable words, such words as are found in literary writing, not excluding scientific treatises, with which the well informed person should be familiar."

### LESSONS IN POLITENESS.

"A lesson in politeness, good manners, the rules of etiquette, courtesy, should be given at least once a week in every school," says The Catholic Columbian. "A quarter of an hour on Friday could be most profitably used in that way. Forty lessons, given in the course of the school year, ought to have an influence on loud, rude, boisterous, selfish, ill-bred children."

This instruction may be given by means of a talk or reading to the class. It may also be embodied in a writing or language lesson. The following points in behavior may be placed upon the blackboard under a general heading "If You Would Be Well-Bred" or "If You Would Succeed." A language exercise may be had by making pupils write complete sentences embodying the points, viz: "The well-bred (or good boy) is kind and does not abuse others." Or they may write a story about some one who possessed all the good points enumerated, and who was therefore well liked by all with whom he came in contact. Teachers may add to this list and make up others to suit particular needs. Where a certain fault, such as rowdiness on the street, impudence in school and to elders, gossiping or backbiting, seems unduly prevalent in a class, it is well to create a sentiment against the evil by means of a talk to the class, questioning different pupils as to what they think of people guilty of the particular evil.

(For the Blackboard.)

You will be kind and will not abuse others.  
Never exaggerate.  
You will not use slang.  
Never wantonly frighten others.  
You will try to make others happy.  
You will not be shy or self-conceited.  
Never leave home with unkind words.  
You will never forget the respect due age.  
Never speak much of your own performance.  
You will never indulge in ill-natured gossip.  
Never fail to be punctual at the time appointed.  
Never make yourself the hero of your own story.  
You will think of others before you think of yourself.  
Never fail to give a polite answer to a civil question.  
You will not swagger or boast of your achievements.  
You will be scrupulous in your regard for the rights of others.  
You will never make fun of the peculiarities or idiosyncrasies of others.  
You will never under any circumstances cause another pain if you can help it.  
You will not think that "good intentions" compensate for rude or gruff manners.  
You will be as agreeable to your social inferiors as to your equals and superiors.  
You will not sulk or feel neglected if others receive more attention than you do.  
You will not have two sets of manners, one for "company" and one for home use.

### MEANING OF GEOGRAPHICAL NAMES.

Quebec is an Algonquin term signifying "take care of the rock."  
Mexico denotes the place or seat of Mexitti, the Aztec god of war.  
Bolivia perpetuates the name of General Bolivar, the "liberator of Peru."  
Manitoba traces its origin from Manitou, the Indian appellation of "the great spirit."  
Argentina, now the Argentine Republic, owes its name to the silvery reflection of its rivers.  
Pernambuco means "the mouth of hell," in allusion to the violent surf always seen at the mouth of its chief river.  
Brazil is a Portuguese term derived from *brazo*, "a live coal," relative to the red dye-wood with which the country abounds.  
Peru received its name from its principal river, the Rio Paro, upon which stands the ancient city of Paruru. The Brazilian term *para*, however modified, is at all times suggestive of a river.  
Yucatan is a compound Indian name meaning "What do you can?" which was the only answer the Spaniards could obtain from the natives to their inquiries concerning a description of the country.

Kentucky, "at the head of the river"; Mississippi, "great and long river"; Missouri, "muddy river"; Minnesota, "white water"; Kansas, "smoky water," and Arkansas, the same, with the addition of the French prefix *arc*, a bow.

The name of California, derived from the two Spanish words *caliente fornalli*, i. e., "hot furnace"—was given by Cortes in the year 1535 to the peninsula now known as Lower California, of which he was the discoverer, on account of its hot climate.

### PRAYER BEFORE INSTRUCTION IN CHRISTIAN DOCTRINE.

Come, Holy Ghost, fill the hearts of thy faithful and enkindle in them the fire of Thy love, Thou, who didst unite in one faith all nations and all tongues. O God, who by the light of the Holy Ghost didst instruct the hearts of the faithful, grant to us by this same Holy Spirit, a love and relish of what is right and just, and a constant enjoyment of His comforts, through Jesus Christ our Lord. Amen.

### PRAYER AFTER INSTRUCTION IN CHRISTIAN DOCTRINE.

O God, whose mercy is infinite and whose love is inexhaustible, we thank Thee for the instruction which we have received through Thy grace. We beseech Thee to make us be ever mindful of the truths of our religion and faithfully live up to them that we may obtain Thy eternal rewards, through Christ our Lord. Amen.

### CO-ORDINATION OF RELIGIOUS TEACHING.

Rev. J. C. Yorke, San Francisco, Cal.

The teaching of religion is a complicated process. We must deal with various faculties, with various means to reach the faculties, with various agents to put the means in motion. Some studies are devoted mainly to one faculty. In mathematics we exercise the reason, in poetry the imagination. But religion appeals to all the faculties, and in the teaching of religion all the powers of the mind must be exercised. The intellect, the imagination, the will all claim attention, though of course all do not claim it in equal degree. Matthew Arnold says "Conduct is three-fourths of life," and the author of the Imitation declares "I had rather feel compunction than know the definition thereof."

As religion is the greatest thing in the world, the means of imparting religious instruction would appear to be multiplied in accordance with its importance. We have the traditional formulae which belong to the household, fewer now, alas! than in the days of our fathers, but still sufficient. We have the Catechisms or instruction books of the schools, we have the Sacred Scriptures, we have the Church services, the sacred songs and the varied literature of religion. We have devotions both public and private, and we have sacred art showing forth in painting, in statuary, in architecture, in music, in symbolism, the truths of religion and the great rules of Christian conduct.

Then the agencies which teach in secular matters, that is to say, the home, the school and the social life, are equally at the disposal of the teacher of religion, while we have in addition the Church and its innumerable subordinate or auxiliary organizations.

### THE CATECHISM NOT THE SOLE MEDIUM OF RELIGIOUS INSTRUCTION.

It would be a mistake to adopt the narrow view of religious teaching which considers it to be instruction in the Catechism or kindred books impressed upon the intellect by the machinery of the day school or Sunday school. While it may be from the interaction of the faculties impossible to touch one without also affecting the others, still we must not in so important a matter neglect any means to reach the entire mind of the child. One exercise is more suited for the imagination, another for the intellect, another for the will. We must not confine ourselves to one faculty, we must appeal to all three. In other words, we must co-ordinate religious teaching by co-ordinating the means and the agents so that we may reach the child's soul in all its faculties and develop them in that measure which is due to each.

All teaching is a means to an end. Let us ask what end has the teacher of religion in view. Certainly not mere success in examinations. Certainly not a poll-parrot command of innumerable hard words and long sentences. Certainly not a degree in formal theology. The teacher of religion wishes to produce the religious man, that is to say, a man whose mind is stored with religious information according to his capacity and station in life and whose will is habituated to the performance of certain well defined duties toward God, his neighbor and himself. The utterance of religious truths is not enough. The doing of duty is religion pure and undefiled. "If thou knowest the whole Bible by heart and the sayings of all the philosophers, what would it profit thee without the love of God and without grace?"

It would take a treatise to consider in detail the mental faculties, the means to reach them, and the agencies in education and the co-ordination thereof. In this article I can only hint at ways and means, dwelling a little longer here and there on points which in my experience appear to be neglected in our present system. Of course I must not be taken as making assertions concerning teaching outside my own opportunities for observation. Schools, like stars, differ in glory and in the thousands of schools in the United States there must be much diversity in theory and practice and results.

#### IMPORTANCE OF APPEALING TO THE CHILD'S IMAGINATION.

As regards the faculties which the teachers must reach and exercise I suppose it would be waste of time to insist on the importance of the imagination. This is the child's way for knowing things. All knowledge is interesting, but it must be knowledge suited to the learner. We can take a religious truth and prepare it for the logical mind of the educated man and the child will turn from it in disgust. We can present the same truth as a picture which is seized at once by the child with intelligence, reverence and love.

Consider then for a moment what an admirable instrument for disgusting children with religion the ordinary catechism must be. It is a cross between a dictionary and a table of contents. However full of sap the original catechism was—the catechism of the Christian mothers in the days of Agnes and Cecilia—the catechism of Gregory and Chrysostom when the little children clamored round the episcopal throne—all that sap has been squeezed out of it long since. I do not believe, for instance, that any one could convict the Baltimore catechism of a single sentence that would bring a picture to the mind of a child. It is no doubt an admirable synopsis of Catholic Theology drawn up in unexceptionable language. It is quite within the power of children to commit it to memory and to reproduce every "if" and "and" with exactitude, but the exercise is as pleasant and, let me add, as profitable as if we were to set them at memorizing the *se quis dixerit* of the council of Trent.

#### THE CHILD MUST BE TAUGHT BY CONCRETE IMAGES.

If the child is to be taught religious truth in the child manner we must concede something to the imagination. We must try to make the child see what we wish it to know. It is not possible that any one should demand proof for these necessities. Compare for a moment the impression made on one child by the statement, "The Son of God was conceived and made man on Annunciation Day—the day on which the Angel Gabriel announced to the Blessed Virgin Mary that she was to be the mother of God," with the impression made on another child who is looking on a picture of the home in Nazareth with the kneeling Virgin and the majestic figure of the angel pointing to heaven while the Holy Ghost in the form of a dove descends upon her who is to be the mother of God. Or compare it with the impression made on a third child who hears the story told in the quaint yet clear English of the Bible with the little touches of description and the sweet interchange of noble words. One child remembers a set of sounds which evoke no picture in his mind; the other child sees the wondrous sight, he has gone over to Nazareth, has dwelt, if only for a short space, with the maiden mother.

Of the means of cultivating the imagination the picture is the most convenient. How soon the Christian instinct recognized its utility is proved by the catacombs and the traditions that would connect the origin of the art of Christian painting with St. Luke. Through her history the Church has been faithful to it. In dark days and in days of poverty she has clung to it as in days of culture and of wealth. Side by side in her churches we may see the stiff lines of the decadence and the graceful figures which genius limned as the thin veils for the more graceful souls. The windows of the middle ages, the Bibles of the poor, the cheap chromos of the last century all testify to the Church's faith in this method of instruction, and then to think of some American churches with catechisms, catechisms with word meanings, catechisms explained, explained catechisms, expounded readers—graded and ungraded—and not a single picture in them! The children ask for bread and they get a vocabulary.

#### VALUE OF THE STORY—THE BIBLE.

The picture can be produced in the child's mind by the story. There is no story book better than the Bible. We owe this book of instruction not to human wisdom but to the inspiration of God. Nowhere else do we get such a picture of our Blessed Lord. Should we hide this picture from the children? "Suffer the little ones to come unto me and forbid them not." We cannot give the Bible into their hands, they could not use it; but can we not take out of the Bible for them those stories of the infancy and childhood which are ever fresh and new to children and that sad history of the passion which they see with a vividness that belongs only to the pure of heart?

In addition Church history is full of pictures. What a loss

this generation has suffered in the destruction of the innumerable *legenda sanctorum* that were once the property of every household. Books and the vicissitudes of the times have driven them out and mothers no longer tell their children of the friends of God and the wonderful deeds that were done on earth when the saints walked among men, when human ears could hear the songs of the morning stars before the heavens were hidden by that smoke from the bottomless pit which we call progress and culture and the new civilization.

#### ART OF QUESTIONING.

By W. S. Monroe.

Since modern text-books no longer give questions for the use of teachers and the aid of students, the art of questioning acquires new significance, and new responsibility is placed on the teacher. The book questions were given by text-book authors, not for use in the class, but as models for teachers, and as aids to pupils in the preparation of lessons for recitation. Some one has aptly likened them unto the bird tracks found on buried rocks that show where living creatures in earlier geological ages had stood. The use of such questions, it has been urged, made the teacher a mere machine, and reduced the teaching art to a lifeless routine. But such abuse of questions does not constitute just ground for wholesale condemnation of a valuable educational method.

The legitimate use of questions in class instruction is the stimulation of thought, the awakening of interest, and the exertion of the mind to its best energies—not the mere formal quest of the teacher for the contents of the child's memory. It was Socrates who first placed the art of questioning on a scientific basis. He maintained that the purpose of education was training in thought-power, and that men were ignorant because they did not know how to think; and, in consequence, that they did not know their own thoughts. What they called their thoughts were merely their opinions; and Plato naively defined opinion as "something more dusky than knowledge and more luminous than ignorance." If men were to be redeemed from intellectual and moral errors, they must, as children, be trained to think whole thoughts, not fragments of thoughts; to form judgments, not opinions.

Accordingly, Socrates took the ordinary opinions of men, and by a series of well-directed questions endeavored to bring out the implications of such opinions. This is the origin of the Socratic method. It is conversational rather than primarily interrogative, and it does not pretend to impart any new knowledge, but merely, as Socrates maintained, to deliver the mind of the thoughts with which it is pregnant. Truth, argued Socrates, is latent in every human mind; but the teacher must awaken this truth and bring it into clear consciousness, and questions are valuable aids in this process.

The purpose of the Socratic method was to induce the student to self-understanding and reflection, to develop the reason that is in him, to provoke thought in the learner—this he regards as the spiritual act of teaching. It has been charged against Socrates that his method, when carried to its logical conclusions, resorted to irony, and gave a jeering turn to the questions asked and to which answers were desired. That his questions were adroit and even insidious, and that he led those questioned to expose the extent of their folly by bringing them face to face with the consequences of their absurd and contradictory opinions, is clearly apparent. He humbled his students, it is true, by forcing them to confess their errors, and his method is necessarily fatal to ignorance and arrogance; but it rests, withal, upon broad pedagogical and profound psychological foundations.

The Socratic method aims (1) to bring the mind of the student into a fit state for further instruction. This is the apperception process characterized as preparation in the formal steps of the Herbartians. (2) It aims to show the learner that there are latent possibilities in many things which seem to him very simple. (3) It points out that in the beginning of instruction it is wise to remove misconceptions and clear away errors. (4) The Socratic method assumes that it is better to lead students to conclusions than to force conclusions upon them. In a word, that teaching should be a process of drawing out rather than a process of pouring in.

Socrates, it should be pointed out, was one of the first to recognize teaching as a science and to contribute to this science a method with exact scientific background. This method of the early Greek educator made possible the inductive method of Bacon, which has been so fruitful in so many departments of scientific research during the last three and a half centuries. A study of the Socratic method should be the starting point of the teacher who would give to the art of questioning scientific background.

A second qualification for the art of questioning is a comprehensive knowledge of the subject to be taught, a searching knowledge into the subject matter in all its bearings,—a great deal more, in fact, than one hopes to teach in the class. When one is full of



a subject, and this subject is well-digested and logically arranged in the mind, questions will not be difficult to formulate, since clear and systematic knowledge of a subject makes distinct and definite aims possible. And the aimless question—the question that gets nowhere—is, after all, responsible for much poor teaching. In order to possess the qualities of clearness, conciseness, and definiteness, the question should be couched in good English. To master the art of questioning, one must practice it, and the careful preparation of a series of questions on a given subject is often the best means of preparation in that subject, since a knowledge of the subject is fundamental to good questions. Students, too, should sometimes be directed to prepare questions on the subject matter for purposes of recitation, rather than the mere study of the text.

### TONE PRODUCTION IN SINGING.

P. PEIL.

Beginning with the first lesson, the teacher should endeavor to awaken and perfect tone-perception in pupils. He will best attain this end by taking care that they always have full control of the tones he wishes them to sing. In the beginning he should allow them to sing only in the speaking register, about *d—a*; he will extend this small compass cautiously, so that the children will obtain a full command of the newly-learned tones. He should endeavor in particular to impress the tonic of the scale upon their minds, and require them to sing certain intervals with particular precision; because clear singing consists in nothing else but that individual tones of the scale are brought into their peculiar relation to the tonic.

In the beginning the teacher should frequently accompany the singing with an instrument; particularly he should assist while pupils are singing descending scales, because in this beginners have a tendency to lower the pitch.

We have previously remarked that while producing high tones the vocal cords are in a more rigid tension. Experiments have proved that when tightly stretched a weak current of air would no longer suffice to cause the vocal cords to vibrate through their entire breadth; only the narrow, inner edges would vibrate. The sound of the tones produced in this manner was essentially different from the sound of those that originated when the vocal cords were caused to vibrate through their entire length. The tones which originate in a simple vibration of the edges of the vocal cords are called "falsetto tones." Occasionally we hear them called "head tones," while those which are produced by a total vibration of the vocal cords are called "chest tones." Neither the one kind is produced in the head nor the other in the chest, but both originate in the larynx.

When the vocal cords, tightly stretched, are not capable of producing chest tones by a weak current of air, some can still be formed as soon as the current is perceptibly strengthened. It follows from this that within the compass of every one's voice a small number of tones occur, which, with weak breath, can be

produced as falsetto tones, and with strong breath they can be produced as chest tones. The limit of these tones in the vocal compass is called the break of the voice.

In the compass of every voice we distinguish a lower succession of tones, which forms the chest register, and a higher succession which forms the falsetto register. Some maintain that falsetto tones are not available for singing. This assertion must be decidedly contradicted; for, in the falsetto tones, nature has bestowed upon man a perceptible enrichment of the compass of his voice, and evidently for the purpose that these tones be employed in singing. With reference to their sound, the falsetto tones have a marked difference from the chest tones; but untrained singers only make this difference apparent; competent singers have so exercised the falsetto and equalized it with the chest register, that in many instances even the ear of a connoisseur can hardly distinguish the limits of either voice.

It is the duty of every singer to recognize the limits of the chest and falsetto registers, and to equalize both as much as possible. The limit of these registers can be easily found by ascertaining the highest chest tones that can be sung with weak breath; that is, softly. The equalization of the two registers requires careful practice. This result is attained most readily when the highest tones are sung as softly as possible, and then joined to the following as falsetto tones. At first they will sound weak; but continual practice, especially increasing and diminishing upon the falsetto tones, will soon enable the singer to execute them with more resonance and volume.

It would be advisable for the teacher who has not a high voice to practice the falsetto register. During the lesson he ought not to play all of the exercises for the children, because there are a great many things that they will sing well only after the teacher has first sung them. It is, therefore, necessary that the teacher be able to render high tones clearly and faultlessly in the falsetto register which he cannot produce with the chest voice.

The knowledge of the existence of these two registers and the possibility of their combination and equalization is of great importance for teaching in the primary schools. The chest voice of the children has only a limited compass. As a rule the soprano, especially a boy's soprano, reaches its highest chest tone on the *d*, while the alto finds the limit of the chest register on the *a*. By screaming, certainly, both registers can be forced somewhat higher, but children should not be taught to scream, but to sing.

It is proper to train the children to combine and equalize both registers in the simplest, easiest way, so that the change from one register to the other cannot be noticed. Whoever has heard children sing, not having the chest and falsetto registers equalized, and especially if the singing was two-voiced, was certainly convinced of the necessity of these assertions. Indeed, nothing sounds more disagreeable than when sopranos, whose high tones have not been cultivated, and in consequence always

### Good Work Being Done in Catholic Indian Schools.

Great as is the progress that has been made during the past ten or fifteen years in the standard of parochial school work throughout the country, the improvement has been followed to a surprising degree by the many Catholic Indian schools of the West and Southwest, despite the great handicap they have been subjected to in recent years by the withdrawal of all government support.

While most of the Indian schools are classed as "industrial" and have for their special purpose—aside from Christian education—the training of children in the useful arts and trades of civilization, nevertheless due attention is given to all the common school branches. In many of the full-graded Indian schools the general scholarship of the pupils will be found to compare favorably, grade for grade, with that of children in city schools. This is especially true in the boarding schools, where the pupils have lived for some time under the beneficent influence of religious teachers and thereby free from the lazy environment of the settlement.

We present herewith a picture of the fourth grade in St. Mary's Indian School, Odanah, Wis. This school is in charge of the Franciscan Sisters, P. A., and ranks among the best Indian schools in the West.

[Cut by courtesy of Indian Sentinel, Washington, D. C.]





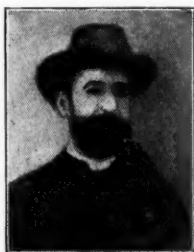
sound weak, are joined to powerful, resonant alto voices; besides, the change which takes place in the soprano each time it changes register is always perceptible.

The teacher will certainly not experience much difficulty in equalizing the two registers of the child voice, if in the very first instructions he will direct his attention towards singing "piano." Within the small compass which the children sing at first, the habit of singing softly will be acquired without any effort; and it will remain easy if the teacher, while extending the scale, proceeds cautiously, and does not too soon demand tones, for which the child can only with the greatest exertion, or not at all, give the necessary tension to the vocal cords.

If at first the teacher practices each new tone of the scale softly, and if he is assiduous in having all the other tones sung with crescendo and diminuendo, the children will become capable of combining both registers in a perfect manner; they will have the compass from *c*—*g* so entirely under control that they will be able to render all the tones of the scale with almost complete uniformity.—(From "Treatise on Singing," published by J. Singenberger, St. Francis, Wis.; price 25 cents.)

### A PRACTICAL TALK IN PSYCHOLOGY.

Rev. T. E. Shields, (Catholic University, Washington, D. C.)



In the modern school the chief function of the teacher is to preserve the balance in the development of a pupil's faculties. There are many tendencies at work, some hereditary and some environmental, which tend to disturb this balance at every step of the child's progress. The first and most important of these unbalancing tendencies is between the receptive and the expressive sides of a child's mental life. Unless the balance here is preserved all the tendencies and influences of environment make toward a further emphasis of the unbalanced condition and the result is

fatal. The progress of the receptive side of the child's mind is from a rich and varied sense experience of the objective world through pictures and models which serve to enlarge the content of the child's mind and to further develop the real series. This is followed by verbal descriptions and verbal pictures of objects and processes.

The development of the expressive side of the child's character should keep pace with this development and relate to it both in the nature of the development in question and the extent of the development. The sensory phase would find its natural expression in action. This sensory tendency is the basis of all mental life and the value of all subsequent development must, in a measure, depend upon the sensory motor development of the child. While this is the chief phase of work in the first year of school life, it remains in a sense a part of a pupil's training through all the subsequent years. Every step of advance in the high school or college laboratory, every new discovery made in his university days, is still dependent upon a sensory motor basis. Just as in the receptive side of life, the picture follows the real object and enlarges the child's horizon, so on the motor side, drawing and modeling should follow in the early school years, and the phase of the written expression should follow and not precede these other two. While we insist on balance between the receptive and expressive signs of life, it must always be remembered that the development of a receptive side precedes. Where the development of the receptive side and the thought content does not precede expression, disaster is the result. Having no real thought to express, the pupil turns into a mere copyist, he lays hold of words and the surface of things and mistakes them for reality. Imitation of the expression of others is mistaken for creative power. No one ever attained success worth having by endeavoring to be like some one else. The structure of the mind, as well as the form and features of the body, is personal. We can never inject into our minds a beauty that is foreign to its structure. Then why should we work against the Divine Providence by trying to force our lives into a foreign mold and by so doing to destroy their individuality. The diversified types and the infinite varieties of the forms of life which are found in the deep, and on the mountain and the valley, are the result of the slow accumulations of individual differences. All progress in nature from the simple primitive forms of the primeval world up to the highest development of animal and plant life, has been achieved through the operation of this natural law of divergence.

As the pupil passes up through the grades our undue anxiety that he shall understand the works of the masters leads us to develop his critical power in excess of the creative power. A very

little reflection will suffice to make clear to us the disastrous results of this procedure. The very principle of the critical art is to analyze, to dissect, to compare, to arrange. This could be sufficiently indicated and should follow, and not precede, the power to produce. Even the most elementary study of the play of this force should make it evident that imitation, like gravity, varies in strength to the square of the distance. A polar star may serve to orientate us in our journey and so the perfect model in life, the saint and the hero, may serve to give direction to our lives, but the tendency to imitate in their case is not strong. We are strongly impelled to imitate only those who stand near us. The achievement that is but a little above our own strongly impels to new endeavor for its realization. In the mode of living, in the fashions in dress and manner, we imitate those who stand near us in the social scale. So in the works of the masters in literature and art, if we succeed in giving the child a full realization of the value of the excellency of the masters, instead of stimulating him to emulate these achievements, we would be more likely to destroy in him hope and paralyze all endeavor. Not only this, but having attained so high a realization of what the masters have attained, he would scorn all achievement of his own.

It is evident, therefore, that while the development of the receptive side of life and of the critical powers must precede the development of the powers of expression, there must be order and measure in this precedence. The power of expression must be made to follow closely the power of reception. Where this breach is too wide, discouragement is the necessary result; where the power to express is held on a level with the preceptive and critical powers, stagnation ensues.

Every child comes into the world with inherited predispositions which make his progress in certain lines easier than in other directions. If these tendencies are allowed to control the child's conduct, the result will be an ever increasing asymmetry in his mental life. Nerve currents, like running water, tend to follow paths of least resistance and it is precisely the function of the teacher to correct these tendencies and to secure symmetrical development. Where the child has special aptitudes for mathematics and but little inclination for imaginative work, it is evidently the duty of the teacher to use every legitimate means to strengthen and develop the imaginative side of the child's life. Where the converse of this is true, where the child inherits little tendency toward mathematics it is the duty of the teacher to develop this phase of the child's life. Her help, her encouragement, her endeavors, should all be directed toward strengthening the child where the child is weakest.

### ANECDOTES FOR THE CLASS.

*The Young Shepherd's Prayer.*—You know, dear friends, it was Our Lord Himself who taught us to pray by saying the *Our Father*; that simple prayer is enough of itself. A holy priest, traveling in the neighborhood of Clermont, in Auvergne, perceived not far from the road a young shepherd, in whom he thought he recognized, by his grave and collected mien, something supernatural. He was feeding his flock. Approaching the boy the priest said: "How, my friend, you are alone here all the day! You must be lonely." Oh no, father, I am not a bit lonely; I am always busy." "And what is your occupation? What do you do, my child, to prevent you from being lonely?" "Here is what I do, reverend father! I know a beautiful prayer—oh! and it is a beautiful, a consoling prayer! So my greatest happiness is to say it." "But you do not pray all day long, do you?" "All day long, father, and yet I cannot get to the end of my prayer; it is so beautiful, so sweet, that I want nothing more to fill my heart with joy." "And what prayer is it? Truly, it must be very long, since you cannot say it in a whole day." "Oh! no, it is not long, it is, on the contrary, very short." "I do not understand you; you say it is very short, and yet you cannot finish it in one day?" "Why, you see, father, that's because I love my prayer so much; it is so touching that as soon as I begin to say it the tears flow from my eyes in spite of me, and so it is the whole day long." "That is all very well, but you have not told me what this prayer is and how you recite it." "That prayer, reverend father, is the *Our Father*. Here is how I do to say it. Before I begin I raise my heart to God; then I say, 'Our Father who are in heaven.' There I stop, thinking of the favor God bestows upon me in allowing me to call him my Father. Is it possible that I, a poor little shepherd, have God for a Father, and a God so good, so great, so powerful? a God who made that beautiful sky, that shining sun, this earth with its rivers, its forests, its mountains? Yes, He permits me, poor wretched little creature, who am nothing, to say to Him, 'My Father!' These thoughts, reverend father, and many others that occur to me, which it would take too long to tell you, fill me with admiration, gratitude and love; then I begin to weep, and cannot go on with my

prayer. And then, father, you see there below between those two trees, far, far away behind the third hill, that little village, with only a few houses? Well! that's where I live, and my family is the poorest in it. Oh! the wonderful goodness of God, to think that I can call Him my Father, as well as the greatest gentleman in the city! I am a child of God just as he is!" The priest, much affected, went away saying: "Continue to pray thus, my young friend, and God will bless you." What better could he say?

*Forgive us our Trespases, as* —Who amongst us, dear children, would dare to say the Lord's Prayer, if he retained either enmity or hatred against any one? Leontius, Bishop of Cyprus, who lived in the same century as St. John the Almoner, whose life he wrote, relates that that holy patriarch of Alexandria made use of this excellent means to oblige one of the greatest lords of that city to be reconciled with his enemy. He had exhorted him several times, but all in vain, to make his peace with him. Seeing him still inflexible, he requested him to come and see him, under pretense of some public business, and took him to his chapel, where he celebrated the Holy Sacrifice of the Mass, letting in only one person to serve. After the consecration, when he had commenced the Lord's Prayer, which they all three recited together, according to the custom of that time, the holy patriarch made a sign to the server to be silent at the words: "Forgive us our trespases, as we forgive them who trespass against us." He was silent himself, so that the nobleman was the only one who repeated the words. Then the Saint, turning towards him, said with much sweetness: "Think, my dear friend, I beg of you, what it is that you have just asked of God, and what you have declared to Him, at this dread celebration of the holy mysteries, when to induce Him to forgive you your trespases, you protest that you have forgiven those who have done you wrong. And yet there is one who has offended you whom you refuse to pardon." These few words sufficed to throw the poor gentleman into salutary confusion. He admired the ingenious charity of the holy patriarch, and immediately after Mass hastened to embrace his enemy, grant him a generous pardon, and pledge to him a Christian friendship.—LEONTIUS, *Life of St. John the Almoner*.

#### ON THE ROSARY AND BEADS.

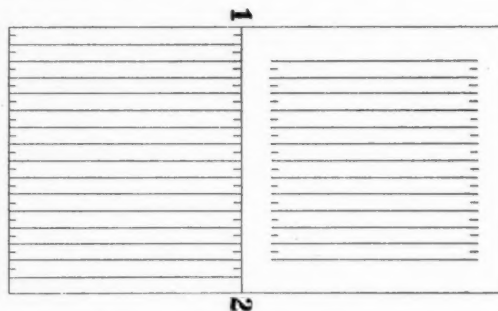
*Origin of the Beads.*—The institution of the beads is generally attributed to St. Dominick; nevertheless, children, the custom of repeating several times the Lord's Prayer and the Angelical Salutation is much more ancient. Thus, in the first ages of the Church, those who could take no part in the ordinary prayer, and especially in the singing of the Psalms, were exhorted to recite instead thereof the *Our Father* and *Hail Mary* a certain number of times. Speaking of this, Palladius and Sozomenes relate that St. Paul, a celebrated abbot of Libya, who lived in the time of St. Anthony, repeated the same prayer a hundred times in the day, and that he made use of small stones to count them. In like manner, St. Benedict, founder of the Order of Benedictines, was accustomed to recite, during work, instead of the Hours of the Ecclesiastical Office, *Paters* and *Aves*. To reckon them he made use of little balls, fastened together by a thread. Finally, children, to quote you another very curious fact, when they exhumed the body of St. Gertrude, who died in 667, they found beside her in her tomb little balls strung together by a thin twine. This proves that even then Christians used, as they now do, a sort of rosary or chaplet, to determine the number of *Paters* and *Aves* they intended to recite. A custom so ancient and so pious should not then be regarded with indifference.

*St. Dominick Institutes the Rosary.*—The common opinion, dear friends, is that it was St. Dominick who instituted the rosary as it is now recited. This was the occasion. That great Saint, who died in 1221, had long preached, in the south of France, against the error of the Albigenses. Despairing of the success of his efforts, he had recourse to the Blessed Virgin, and never ceased praying and beseeching her till his prayer was heard. With this intent he set out for Toulouse, retired to a lonely forest, fell on his knees, and urgently besought God and the Blessed Virgin that they might help him to overcome the enemies of the faith. He passed three successive days and nights in prayer—at the end of that time, he fell down from weakness, and the holy Mother of God appeared to him, in an ecstasy, surrounded with glory and magnificence. She was escorted by three queens, and each of them surrounded by fifty virgins, as if to serve her. The first queen with her companions, was robed in white, the second in red, and the third wore a tissue of the most dazzling gold. The Blessed Virgin explained to St. Dominick the meaning of

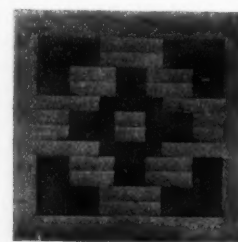
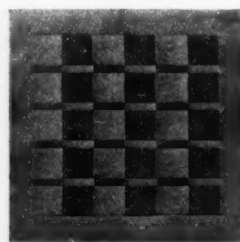
these symbols. "These queens," said she, "represent the three chaplets; the fifty virgins, who form the train of each queen, represent the fifty *Hail Marys* of each rosary; finally, the white color reminds you of the joyful mysteries; the red color, of the sorrowful mysteries, and the gold color, of the glorious mysteries. The mysteries of the Incarnation, birth, life and passion of my Divine Son, together with those of His resurrection, and His glorification, are contained, and as it were enshrined, in the Angelical Salutation and the Lord's Prayer. That is just the rosary; that is to say, the crown wherein I shall place all my joy; spread that prayer everywhere, and the heretics will be converted, and the faithful shall persevere and obtain eternal life." Consoled, and, as it were, ravished by such an apparition, St. Dominick quickly returned to the city of Toulouse and repaired to the church. During this time, as a pious legend relates, the bells began to ring of themselves. The inhabitants, astonished to hear bells at such an unusual hour, ran in crowds to the temple of the Lord, and asked what it meant. Then St. Dominick ascended the pulpit, and after having spoken with thrilling eloquence of the justice of God and the rigor of His judgments, he declared that, to avoid them, there was no means easier or surer than to invoke the Mother of Mercy, to do penance, and recite the rosary. He immediately gave an explanation of that beautiful prayer, and began to say it aloud. The effects of this devotion were soon felt. Many renounced their errors, did penance, and returned to the Catholic Church. St. Dominick afterwards established the Confraternity of the Holy Rosary, a practice which spread rapidly amongst Christians. Finally, Pope Sixtus IV., who was elected in 1471, and several of his successors, attached to it numerous and rich indulgences.—Père LACORDAIRE, *Life of St. Dominick*.

#### BOGUS PAPER WEAVING MATS.

This is the new weaving material devised by Miss Wilhelmina Seegmiller of Indianapolis. The cut shows the printed back of the mat. The child cuts from 1 to 2, then cuts one-half into strips, and folds the other half in the middle, cutting along the line indicated. In this way the child prepares his own material and the result is the expression of his creative instinct. The "Bogus Paper Weaving Mats" are in rough material, and the strips are one-half inch in width.

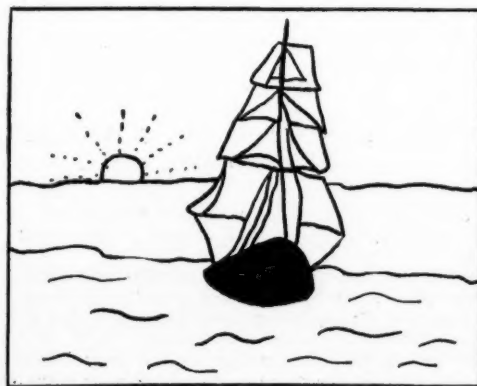


These cuts show two designs in the "Bogus Paper Weaving Mats." Note the variety of the width of the strips obtained by the child in a single mat. The "Bogus Paper Weaving Mats" and other Industrial Material are described and illustrated in the little book, "Suggestions in Hand Work," published by Atkinson, Mentzer & Grover, Chicago.



# OCTOBER BLACKBOARD DRAWING

LAURA ROUNTREE SMITH





## Hints and Helps.

Methods, Devices, and Suggestions from Many Teachers' Workshops.

### A PRIMARY PHYSIOLOGY LESSON

Bring to class pictures of animals' heads, showing the shape of the ears and the relative position of ears and eyes. Ask questions concerning these and the human ear for the pupils to answer in complete sentences. Ask the pupils whether they have ever seen the ears of a chicken or bird. Tell them that the part of the ear we hear with is inside the head where we can not see it; that the outside ear is to gather the sound and also to improve our looks. Tell them about the little drum that is stretched across the ear, and the danger of breaking it if anything sharp is thrust against it. Teach that if the ears are washed frequently with warm water and soap, using a soft cloth over the fingers, it will keep the wax from accumulating. Caution the children against striking one another on the head, as a sharp blow on the ear will sometimes break the drum. For seat work have pupils draw the human ear and some animal's ears.

Note.—If a pupil is dull and inattentive test his hearing; many children have defective ears.—Elizabeth Lloyd.

### BRUSH WORK AND PAPER CUTTING

Brush work and paper cutting should be introduced very early in the school year. Use for this purpose solids and objects based upon them, also the fall fruits and vegetables. First they may be studied singly, then in groups. For example, draw an apple one day, paint the background black; next day paint the apple black and leave the background white. Next day draw a group of apples; next, an apple and a knife; next, an apple and a pear, etc.

Make the lessons interesting by presenting the same idea in a new way. A basket of apples may then be drawn. Treat other fruits in the same way.

Children have a tendency to draw too small, so the teacher should give a certain sized piece of paper and require the child to nearly fill the space. Later teach margins; call attention to pictures matted and framed; show that the margin is even.

To show a child that he did not leave an even margin, take up his drawing before the class, cut out the drawing and show the paper left. All criticism should be done in a kindly spirit.

In drawing leaves, block in to show general shape. The maple leaf may be blocked in by using triangles. These need only be slightly modified to show the shape.

An exercise my children greatly enjoy is something like the following:

We are to draw a peach basket. Several baskets are arranged around the room so the children can get a good view of the same. I step to the board and say the children must stop me if I make a mistake. I draw the ellipse for the top very crooked, and so on; then they correct. The result is excellent. The children watch my drawing closely, also study the object. As a child discovers a mistake he is allowed to come to the board

and correct it. I then ask if they are going to make the same mistakes.

The main object of such an exercise is to stimulate interest and make the children observe the object more carefully before they draw it.

Pin up several of the best drawings around the room. Pin up several poor ones without comment. The children will soon see their mistakes and correct. Do not leave the work up long enough for the little eyes to get tired of it; change it every day or two.—LAURA R. SMITH.

### DEVICE IN SPELLING

Let each child touch some object in the room; teacher write its name, calling attention to any peculiarity in spelling, drawing a line through silent letters, etc. The association is a great help in remembering these name-words, or nouns.

Action-words may be taught by illustration on the part of pupils, the words to be similarly written.—Primary Teacher.

### DETAILS FIRST, SUMMARIES AFTER, IN HISTORY TEACHING

Detailed accounts first; summaries afterwards. This is exactly the reverse of the time-honored practice; but is solidly based on admitted psychologic principles. Skeletons are not interesting. Give the pupil the living mast, with all its color and interest.

The first introduction of a pupil to an historical event or character should be full and circumstantial. The primary story book and text in history should treat of few events, but of these it should give all details that serve to give life, color and interest. Summaries, outlines, chronologies and synopses are, however, very useful; but their place is at the end of the chapters and at the review period of the recitations.—P. M. Magnusson, St. Cloud, Minn.

### CARDINAL PRINCIPLES IN SCHOOLROOM DECORATION

Not too many things.

Effective color scheme for walls and woodwork.

Systematic, symmetrical, and artistic arrangement of schoolroom furniture.

Well selected and well arranged pictures and casts.

"Many people have yet to learn that beauty does not depend upon complexity and prodigality, and that it has nothing whatever to do with the fashions. \* \* \* \* \* Savages and half-civilized people delight in multiplicity; the more tatooing, the more earrings and nose rings, the greater the beauty. \* \* \* \* \* Our schoolrooms are in danger of becoming so full of a number of things, that there will be no room for beauty."—School Sanitation and Decoration.

### AUTUMN PLANT STUDY

The autumn will furnish a good opportunity to study the life habits of a good many troublesome weeds as well as the late flowering plants. As this is your only chance during the school year, take up the study of as many of the troublesome weeds of the community as possible and find out what peculiar characteristic gives the plants ability to become nuisances. Study their root systems to see if they propagate by underground roots. Study their seed production. Do they produce large quantities of seed? Do the seeds have special provision for distributing themselves? Do the plants live over from year to year, or are they produced new each year from the seed? A study of these and other questions will enable you to see what measures should be taken for holding the weeds in check.

A number of wild flowers will be blooming during the early weeks of your school and you can have some pleasant work with them. As most of the autumn flowers are composites, your work will have to be of a general nature. However, a study of the habitat of the different plants will be interesting. Among the common flowers to be found will be the golden-rods, asters, lobelias, mallows, some of the wild legumes, and many others. If the witch-hazel grows in your community it will be a pleasant surprise to find the blossoms in late October and November.—M. L. FISHER.

### ENGLISH AND NATURE STUDY IN THIRD GRADE

After the children have returned to school in the fall we can get good material for language work from their experiences during the summer. Those who were not fortunate enough to spend some time in the country can tell of their visits to the parks or nearby resorts.

After they have been allowed to talk freely of the holidays we can lead up to conversations on the autumnal season. An interesting subject for composition at this time would be the cocoon. The children will be interested in the metamorphosis of the caterpillar, as well as the beetle, fly, mosquito, etc.

Then a lesson could be given on squirrels and other members of the gnawing family, the rabbit or the beaver for instance, from all of which we can get good material for composition.

The equinoctial storms may be used to advantage as a topic of conversation.

About the first of November a model letter could be copied by the children, then dictated to them. An invitation for a Thanksgiving dinner would be appropriate and a letter of acceptance also.

For reproduction and written work we could give the "Story of the Pilgrims," "The First Thanksgiving," etc.

In December the children can tell of the long nights, of the brightness of the stars, of snow and ice, of evergreens, of the approaching Christmastide.

Another model letter of holiday anticipations would be suitable at this time.

During January we can speak of the New Year, of the frozen lakes and rivers, of the deep sleep of nature beneath the flowers.

Another letter should be copied and afterwards dictated.—Evaleen E. Williams.

### OUTLINES FOR SILHOUETTE DRAWING AND LANGUAGE STORIES

Many teachers desire pictures as a variety in their work. Outlines of animals cut from paper are a delight with children. After this has been done have the pupils make silhouette drawings with ink. Common tooth-picks make excellent brushes with which to apply the ink. In applying the ink use the flat side of the tooth-pick and stroke in one direction. You will be delighted with this plan and many of the best language stories will be founded on these pictures. A TEACHER.

### CORRELATION OF MUSIC WITH OTHER BRANCHES TAUGHT IN SCHOOL

There is nothing that touches humanity on as many sides—to develop, to intensify and to modify—as music. A proper adjustment of the school curriculum calls for a recognition of the spirit, purposes and interests that music has in common with other branches. A close relationship between music and each of the other branches would enhance the value of both. This correlation should be only such as exists in the very nature of the subjects.

The subjects that offer the most immediate opportunity for correlation are nature study, geography, history (including biography) and literature.

Nature study and music should start hand in hand in the kindergarten and continue throughout the school course. The songs should be planned as the nature work is planned, according to the season, and should relate to the various phenomena of nature as they appear.

In connection with geography or history, what could be more interesting than a few folk or national songs of the country being studied? Side by side with the political history of a country runs collateral music, dealing with the home life, science, ethics, history, literature, or some one of the many things that go to make up its general civilization. So a song properly studied should give to the child interest and information in regard to some one of the many features of a nation's life.

History is closely interwoven with music. How little does the Marsellaise hymn mean to a pupil if he knows nothing of the political history of France and of the circumstances surrounding the composition of that famous song!

Music can be correlated with literature. The song that embodies great ideals and noble sentiments is an effective means toward storing the child's mind with the great thoughts of other souls. The child should obtain through the medium of music, if in no other way, an extensive knowledge of the best poems.

There should be developed an order of music material related to the experience of the child of his school life. This department, through a committee, should formulate such a course.—From paper read at N. E. A., by Elizabeth Casterton, Bay City, Mich.

### BLACKBOARD DRAWING

Everyone has noted with pleasure the effectiveness of blackboard drawings in teaching. It must be remembered that they cease to be of value after a few days. They are put on the board for a purpose; when that is served see to it that they are removed. Recently we observed some interesting facts in connection with that work. A teacher in studying Holland had called attention to the usefulness of the windmill in that country. Soon the pictures of these mills appeared, many being remarkably good. The teacher began this work with trepidation, but she soon found it very profitable in her teaching. Watch the train of cars as it grows under the class-work in geography. With a little practice the teacher does it easily before the class and the timidity felt at first soon passes away. Use pictures to illustrate whenever possible, but keep them fresh and full of suggestion.—*Educator-Journal*.

### OCTOBER LANGUAGE LESSONS

#### Conversations

The ripening of fruits, coloring of the leaves, other signs of autumn.

What the farmer is doing; what the animals are doing, as the squirrel. (Connect with nature study.)

"I saw" (on the way to school, etc.) to correct "I seen."

Teacher holds objects before the class and says "I saw."

#### Picture Study

The Cat Family.—Adams.

A Primary School in Brittany.—Geoffrey.

The Gleaners.—Millet.

The Harvesters.

#### Stories for Reproduction

The Story of Columbus.

Dick Whittington and His Cat.

Diamonds and Toads.—Boston Kindergarten Stories.

The Ugly Duckling.

#### Ethical Lessons

Our country; its government; respect for law and rulers.

Industry; the dignity of labor.

Gentleness in speech and manner.

Kindness to the aged and unfortunate.—Leonora F Stoepler.

### NATURE STUDY STORIES

In stories, poems, legends, fables, is found a vast amount of material which portrays the beauty of common things much more successfully than could a formal classroom lesson. In the nature study group of camel, deer, goat and sheep is a specially rich field for fable and story correlation. "The Wise Goat," "The Three Goats Named Bruse," "The Goat Which Fell in a Well," all these are at hand. "The Camel and His Master" is in the same volume, "Fairy Stories and Fables." Much of the material should simply be read to the class. The short fables are better told and reproduced. A particularly pretty poem can be memorized, at least in part.

Bird lore is common. Here again stories from one's actual experience are useful. The robin family in the apple tree near the house where one New York teacher spent last July interested her very much. She found that the story of the friendly little mother bird had a peculiar fascination for the class when she taught the robin this spring.

The fable of "The Grasshopper and the Cricket" is one that boys find easy to "act out," and it emphasizes the difference between these insects as to habits and characteristics.

The legend of the origin of the sunflower is a graceful story for reproduction. The imagination is cultivated, and the general facts about the flower impressed. The sowing of seeds, watching the germination, caring for the plants, etc., can be used as the basis for little morning talks which need not be at all dull or prosy.—Ethel S. Gilbert.

### TEACH SPELLING THROUGH SEEING AND WRITING

Dr. Stanley Hall says: "Spelling is for the eye and hand rather than for the ear." If this is true, and experience tends to prove the truth of it, then we must make sure that our pupils have the eye trained to careful observation of the forms of words and the hand made capable of reproducing those forms in writing. If we hold to this theory, then it may be argued that eye-minded children have the advantage and that ear-minded children will be neglected. Let us look at this. It is not our purpose to ignore oral spelling entirely. It doubtless is of value in deepening impressions, but it should not be relied upon to any great extent. The ear-minded child, even though he has acquired great facility in reading because of his ability to master sounds, should also have his eye trained, lest his ears deceive him. A little girl, very clever at phonics, but with a limited experience in observing words, wrote a letter to her teacher in which she said: "My doll has a nu shau." She depended on the sounds which she thought she heard in the words to give her the key to the spelling of them, with the result as stated. After all, then, we must conclude that "spelling is for the eye and hand rather than for the ear."—Carrie L. Record.

### THE STUDY OF MAPS

In geography we are constantly using maps; and upon them must be based a necessarily large part of our work in geography. So proper education in geography must include a careful training in the making and interpretation of maps. More and more a map is becoming to be a method of shorthand representation of a mass of geographical information, and more than ever a good geographer is able to read a chapter from a map. A pupil needs to learn the language of maps, then to memorize some of the essays and sketches set forth in that map's language. To do this is an exercise of attention and retention, and, studied in this way, the continents become as easy as so many letters in an alphabet—learned once, learned forever.—J. Paul Goode.





## OUTLINE PLANS FOR TEACHING READING AND LITERATURE IN THE PRIMARY GRADES

By Committee on Course in English for Practice Schools of Chicago Normal School.

### First Grade

Language in the first grade should be mostly oral. The day's work should be full of opportunities for expression, but while encouragement and guidance should be freely given, no formal recitations need be provided for. Very much of the child's progress will be the result of imitation. The aim of the teacher should be to quicken his old ideas, develop new ideas, and assist him to find verbal form for both. Among the more definite opportunities for language growth in this grade are:

- (a) Telling experiences and observations.
- (b) Reproducing stories.
- (c) Memorizing and repeating literature.
- (d) Reciting in all subjects.

Such assistance in the correct use of grammatical forms, capitals and punctuation should be given as the pupils actually need from day to day.

The word study of this grade is very informal. Difficulties with sounds should be met with slow pronunciation and occasionally with specific direction. Individual defects should be corrected in private. Phonic analysis should be given reasonable attention, but there is no necessity for diacritical marking. Spelling will be learned by observing words and by writing them singly or in sentences. The names of the letters are easily learned incidentally. The teacher should be watchful of visual inaccuracy and actual defect of sight.

First grade reading should employ every opportunity to associate ideas with the written and (after a few weeks) the printed symbol. Blackboard, slips and books should be used as already indicated. (See the introduction.) Focus attention from the first upon the thought and permit no oral reading until the meaning of the whole sentence is fairly clear. The intrinsic interest of all material for reading should always be sufficient to lead the child on and make difficulties seem easy.

The list of reading books in the report of the committee on English (Chicago Principals' association) for 1903 will indicate the variety of material available and the degree of reading power a first grade child should develop. It is not meant, of course, that any first year class should be made to read the quantity of material there presented.

While a child is overcoming the mechanical difficulties in the way of learning to read every means possible should be adopted to awaken or to foster in him a love for reading. The adoption of such books as are artistically illustrated is strongly recommended, the pictures serving not only to make clear the thought presented in the text but also to awaken his interest and to satisfy and cultivate his appreciation of the beautiful.

The literature study of the first year, in addition to the reading, will consist of learning and reciting poems, and retelling stories which the teacher reads or tells.

There should be expression also through drawing, making and acting. Results will come by way of: (a) Pleasure in rhythm, (b) vivid picturing, (c) appreciation of dramatic effects, (d) training of the imagination by contact with the artistic form of story, and (e) incidental cultivation of ideals. No material should be used which is not worthy of permanent possession.

### Second Grade

Language in second grade should still be mostly oral. Written exercises should be on the blackboard and should be brief. All the suggestions given for the first grade apply also to this. The difference is one of degree, not of kind. It may be added that pupils in second grade will learn much about language forms from their reading books and from the work placed upon the board.

Word study should be conducted as in the first year. Each pupil should keep his own list of new words.

In this grade the reading books should supply material in keeping with the gradually widening interests of the child. Much more use of real literature for reading is now possible than in the first grade. But healthful progress must not be hindered by too great mechanical difficulty. Keep love of reading in the foreground. The list in the committee's report (see First Grade) will indicate the quality of the work to be done.

Literature study as before, but with somewhat more difficult material. In selecting pieces not on the list great care should be exercised to get poems that are really poetry and stories that are artistically and ethically sound. Few of the Grimms' Tales, for example, are suitable.

### Third Grade

In the third year at least three-fourths of the language and composition work ought to be oral. As in the preceding grades, opportunities for language instruction are to be used rather than provided. The impressions and suggestions of literature will be found a never-failing source of ideas and of inspiration to expression. Pupils in this year may be taught to write short letters and to make simple word pictures.

The greater part of the writing should be upon the blackboard, and in general all written work should be done under the supervision of the teacher and should be corrected and commented upon in class.

Word study as before. New words should be learned in and through their setting. Lessons for drill should observe the principle of grouping to strengthen association and make remembering easy. Certain homonyms will need special attention. All spelling lists should be made up, however, from the daily needs. Clear and correct rendering of English sounds should be patiently insisted upon.

A child in the third grade has overcome many of the difficulties in the way of getting thought from the printed page, and his mind is now somewhat free to enjoy, through his own reading, books of information and literature which he has hitherto enjoyed, for the most part, only through the reading of others. See the report of the committee on English for 1903 for a list of suitable books.

Continue all phases of literature study already mentioned. Suggestions of character may now be called to attention (e. g., the characters in *Fifty Famous Stories*). Unforced interpretation of whatever sort should be welcomed.

Note the literary content of the reading books of this grade. The children will now read for themselves many pieces they have heard in grades one and two. They should be allowed to read individually and independently and to tell their classmates what they have read and why they like it.

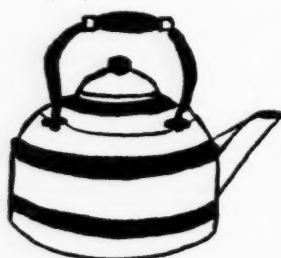
# PRIMARY READING AND LANGUAGE WITH CORRELATED BUSY WORK

LAURA ROUNTREE SMITH, Platteville, Wis.

## LESSON I.

1. We have a tea-kettle.
2. It is full of water.
3. It is made of tin.
4. It is on the stove.
5. The tea-kettle is not empty.
6. Hear the tea-kettle sing!

(Sing "The Tea-Kettle Song," Mrs. Gaynor's Song Book.)



1. The tea-kettle is new.
2. The tea-kettle is hot.
3. The tea-kettle is in the kitchen.
4. The water in the tea-kettle boils.
5. See the steam coming out!
6. The steam raises the lid.

Finish:

1. The — is on the — stove.
2. It is — of hot water.
3. The cook lifts the — from the stove.
4. Hear the — sing its song.
5. I like to watch the —.
6. I like to hear its —.

## Busy Work

Model or cut a tea-kettle. Make a stove from clay or by paper folding. Learn the names of different parts of a stove, as oven, damper, pipe, etc.

What fuel is burned in stoves? Do stoves ever have thermometers in the oven? (Kalamazoo ranges do and

some oil stoves do.) Cut a stove from heavy paste-board, cut a tea-kettle, frying pan, pot and bucket. Paste these on the stove. Fit up a kitchen in a large soap box. Have the children tack oilcloth on the floor.

Let the one who makes the best stove place it inside the kitchen. Let them model all kinds of kitchen furniture and kitchen utensils. This will serve as an incentive to good work.

Another box may be fitted up as a washroom. They may model the wash-bench, tubs, washboard and wringer.

Another box may be used as the pantry. The pantry can be made from cigar boxes, row on row, taking off the front pieces to form shelves.

In the pantry should be placed all kinds of fruit and vegetables when modeled, also a churn, milk-pan, bucket, etc.

Have several tea-kettles drawn on the board with the name "tea-kettle" written in different colors underneath.

## LESSON II.

1. This is a rowboat.
2. It is a small boat.
3. See the long oars!
4. I can row the boat.
5. This boat is not safe.
6. This boat leaks.
1. This is a sailboat.
2. See the white sails!
3. I hope the wind will blow.
4. The sailboat needs wind.
5. How pretty the sailboat is!
6. Will you take a sail with me?
1. This is a steamboat.
2. It makes a noise, "puff, puff!"
3. The sound is from the steam.
4. How fast the steamboat goes!
5. See the smoke come out!
6. I like to ride in a steamboat.

Tell the story in your own words.

## History Story

Robert Fulton made the first steamboat. When he was a boy he liked to make little boats. He would sail his boat in a tub of water.

He was a poor boy. He could not go to school very long, so he tried to learn by himself.

One day he and some other boys made some paddle-wheels and fastened them on a flat boat. The wheels made the boat push along.

He kept on making toy boats. After awhile his father died and Robert Fulton made a living by painting pictures, for he was an artist. But all this time he was thinking about his boats.



He made a steamboat at last. It went very slowly. It was not shaped right. Then he built a new boat with a narrow bow.

At first people did not want to ride in his boat. They stood on the shore and watched the boat go off.

At last the steamboat was a success.

After that many steamboats were made.

### Busy Work

Cut from pasteboard a rowboat, a sailboat, a canoe, a steamboat and an ocean steamer. Paint the boats. Cut slits in the top of a large pasteboard box. Place the ships in the slits and have them on exhibit when done.

Draw pictures of ships and name each one. Draw a picture of the Mayflower. Learn something about the Pilgrims.

Study life-saving crew, lighthouses, foghorns, etc. Name many different kinds of fish that live in the sea. Show pictures or specimen of seaweed and shells. Introduce a little geography by taking a sail up some well-known river; mention the places at which the boat will stop, etc. Later take up the steamboat again. Discuss different uses of steam. Give an example of each.

### LESSON III.

The milkweed babies had been taking a nap when robin sang out, "Good by! good by!"

Then the babies woke up and asked robin where he was going.

Robin said, "Winter is coming and I am going to fly away south!" Then the milkweed babies said, "We want to go too! We want to go too! Oh dear, if we could only fly!"

All this time they were tucked in their snug little beds. By and by the wind came up and the babies' cradles rocked to and fro.

Then a wonderful thing happened! The cradles split open, and the milkweed babies found that they could fly away. Away they went high up in the air!

"We can fly now," they said; "perhaps we can find dear Robin!"

Just then some one sang, "Cheer up! cheer up! cheer up!" and they saw Robin sitting high up in the branches of a tree.

Then Robin spread his wings and flew away, and the milkweed babies followed him.

They all had new white dresses and they were very happy as they sailed away.

Copy:

Downy little fairy folk  
Want to take a ride;  
Pretty little fairy folk  
In their wee hoods hide.

Downy little fairy folk  
Hear the wind's low call:  
"Pretty little fairy folk,  
Come out one and all."

—L. R. S. in Primary Teacher.

### Busy Work

Draw seed pods and rose hips. Study the flight of the seeds. Seeds are scattered by the wind, by birds, by coverings of animals and by people's clothes.

Some seeds have wings. The maple, ash, elm, pine and fir seeds have wings. Are there any other seeds that have wings?

Do seeds really fly like birds?

How does the wind help the seeds to fly?

Paint a border of thistles.

Make a border of oak leaves.

Make a booklet for pressed leaves. Decorate the cover with a design of acorns.

Learn to letter neatly.

Draw pictures of fall fruits and vegetables.

Write a story about rabbits playing in a hay field.

Draw the picture.

Illustrate:

Little Miss Dandelion's floating away

Over the autumn tree-tops gay.

Little Miss Dandelion's taking flight

Because her pretty hair turned white.

### LESSON IV.

1. This is a lantern.
2. What a light it gives!
3. The man carries the lantern.
4. Is the lantern heavy?
5. Is the lantern useful?

Finish:

1. The — carried a — into the barn.
2. The — carried a — down the road.
1. I see a Japanese lantern.
2. Which is the Japanese lantern?
3. What color is this lantern?
4. Are Japanese lanterns all alike?
5. Are they bright in color?
1. I made a jack o'lantern yesterday.
2. I made it out of a pumpkin.
3. I cut out the inside of the pumpkin.
4. I made eyes, mouth and nose.
5. I put a candle inside.
6. I put my jack o'lantern on a post.

Draw all kinds of lanterns. Color Japanese lanterns with watercolors and paint the top and bottom with ink.

### THE TRUE EFFECT

Read to the children, read with them, help them to get the thought, help them to see the picture; let them drink in the beauty of the language, the music of the verse, the melody and rhythm of sound. It is better that the children should love poetry and be stirred by its beauty and intensity of feeling than that they should be able to define every obscure phrase and dissect every figure of speech. "Gee! that goes right through you," said a homely little urchin in the sixth grade, on hearing his teacher read "The Midnight Ride of Paul Revere." That is the effect we want to produce; to make the children feel the poem, to stir their emotional nature, and so reach into that finer world of spirit where grammar and analysis can never enter.—M. R. Durain.

### The Trees Tell

Oh the goldenrod is growing  
In every sunny nook,  
And asters too are nodding  
Beside the rippling brook.  
There's an echo in the woodland  
And a whisper in the trees,  
While the leaves are dancing lightly  
In October's gentle breeze.  
The birds are flying southward;  
Why is it? Do you know?  
The trees all whisper softly,  
"We are dreaming of the snow."  
—Laura Rountree Smith.





# Halloween Party.

*Laura Rountree Smith*

The parents may be invited to the following entertainment, or it may be given simply for the children.

If invitations are sent out they should be written on squares of paper with a jack o'lantern painted on the corner.

Walnut shells, tied together with gay ribbon and containing a small piece of paper on which a riddle is written, may be used for entertainment.

The candy boxes are made by folding squares of stiff drawing paper, the top square being a little larger than the bottom one, so the cover will fit. On each box is painted a yellow jack o'lantern with black eyes, mouth and nose. Verses may be written on the boxes. The children or parents are supposed to do whatever is suggested by the verses.

The room may be darkened and each child have a lighted jack o'lantern on his desk. Various ones recite.

First Pupil—  
Pumpkin pie for dinner,  
That's what mother said;  
But each pumpkin in the field  
Became a pumpkin head!

Second Pupil—  
Pumpkin heads may not be wise,  
But they have nose, mouth and eyes!  
They'll frighten you without a doubt,  
If you're not careful what you're about!

Third Pupil—  
My pumpkin is a jolly fellow;  
He wears a bright new gown;  
And he is the very first to tell  
That Jack Frost has come to town.

Fourth Pupil—  
I made a jack o'lantern myself one day,  
And then I hid him beneath the hay.  
I thought at night I heard him shout  
"Little boy, little boy, come out!"  
There he sat on our old lamp post  
And grinned at me like a wicked ghost!  
I told him he'd better go back to bed,  
And what do you suppose Jack O'Lantern said?  
"You gave me splendid eyes and nose,  
But I have no lips on my mouth to close;  
You'd better listen to me tonight,  
For I'm going to talk till morning light!"  
I can not tell what I would have said,  
But I woke and jumped right out of bed!

(Five girls place jack o'lanterns on a fence. They stoop down behind the fence and say:)

All—  
Five jack o'lanterns sit on a fence  
And say, "We'll stare at the passers by!  
We once lived low down on the ground,  
But now we've come to live quite high!

Ha! ha! he! he! we'll scare you so,  
Five jack o'lanterns that sit in a row!

First—  
Here comes a boy.  
He made jack o'lanterns all the fall;  
As he goes by suppose we call!

All—  
Little boy, ho! ho! little boy!  
(A little boy drops his hat and scampers by.)

Second—  
On Hallowe'en night  
When you turn down the light  
Be careful what you say;  
For Jack O'Lantern is very bold;  
He may come out to play!

All—  
Ha! ha! that's what we say!  
We all will come and play!

Third—(Enter a girl.)  
O little girl a-standing there,  
Why do you rudely stare and stare?  
You've seen us all before, I suppose,  
And we, like you, have eyes and nose!

All—  
We're pumpkin heads, but we don't care.  
Oh, little girl, 'tis rude to stare!

Fourth—  
Little girl, 'tis our night of fun,  
So back homeward you must run.  
Isn't it right and proper, dear,  
For us to play one night in the year?  
(Exit little girl.)

Fifth—  
I keep my great mouth open wide,  
For I don't want to burn up inside!  
And though my eyes are very bright,  
'Tis just because of candle-light!

All—  
Five jack o'lanterns sit on a fence,  
Our backs are tired; we sigh and sigh!  
And though it's fun to talk to you,  
We'd rather be made into pumpkin pies.  
Ha! ha! ho! ho! we all must go;  
Five jack o'lanterns that sit in a row!

(Little girls take down jack o'lanterns and return to seats.)

## Drill of Jack O'Lanterns

Six boys or girls carrying lighted jack o'lanterns enter from the right. Six enter from the left.

Meet and march forward in two lines. March forward and back several times, turn backs to audience and march backward, holding jack o'lanterns on their heads. Face around in the same position. Stand in line, go through the following motions to eight counts:



Laura Rountree Smith

Jack o'lanterns held up, down, right, left, swinging right and left.

Place lanterns on the floor; each one marches around one.

Place them on the heads, holding with left hand. Same with right hand. Same with both hands. March backward in this position. Separate in the center. Six march right; six march left. Pass each other front and back several times. Meet, march forward by twos and fours and sixes. Hold lanterns in front and sing:

(Tune—"Where Has My Little Dog Gone?")

1.

Where, oh where are the good pumpkin pies?  
Oh where, oh where can they be?  
The boys have taken the pumpkins away  
To make jack o'lanterns, you see!

2.

What, oh what are we going to eat  
For dinner on Thanksgiving day?  
Our cook can make us no pies, of course,  
If the pumpkins are taken away!

3.

I thought one night when I had a dream  
The cook came to me and said,  
"I can bake you no pies, of course,  
But we'll eat jack o'lanterns instead!"

Six couples right, six march left, etc.; meet in a line.

Center couple marches back; the rest follow. They stand in two lines facing each other. All hold up jack o'lanterns while the rest march under. The lines now separate, marching right and left, and form a circle. Circle right and left. Every other one goes to the center. The center ones hold up lanterns; the rest circle around them. Change places, the outside ones going to the center, etc.

All form a circle, every other one lantern up, every other one lantern down. All hold lanterns on the heads while Cinderella, drawn by two fairies, enters at the back and comes inside the circle. Her cart is full of the candy boxes and is decorated in yellow.

From this time the entertainment becomes informal. They all shout, "Welcome, Cinderella!" and she gives each one a box of candy. All the No. 1's may get in a group to themselves, the No. 2's, etc.

Cinderella may call out the numbers; the first No. 1 should stand and read, etc.

#### Games

The children may bob for apples, and they may be blindfolded and try to hit a cornstalk suspended in the air. A screen may be made with two holes cut for eyes to

show through. The children may be divided into two sets, one set behind the screen, one in front. The children in front guess who the children are that go behind the screen by the color of their eyes.

The children may sit in rocking-chairs and try to thread needles; the first one to do it receives a prize.

Suspend apples by a string in the doorway; the children go blindfolded and try to catch them.

#### Verses for Candy Boxes

1.

Jack O'Lantern, take my letters,  
Make more words if you are bright;  
"To" and "an" and "coat" and "no,"  
And many more words you can write.

2.

Oh jack o'lanterns are lots of fun!  
If they were alive they'd make me run!  
The jack on this box says, "Recite  
An autumn verse and say it right!"

3.

I'm a jolly jack o'lantern ha! ha!  
And I want you to sing tra! la!  
Whatever you do I'll laugh at you;  
Please sing me the song right now!

4.

If you want to know great joy  
Just make a jack o'lantern toy:  
Put in something sweet for children to eat,  
And follow the leader, my boy!

5.

How many names begin with "J?"  
Boys' and girls' names, tell me, pray!  
This jack o'lantern shook his head  
And cried, "I'd rather go to bed!"

6.

Lantern says, "What rhymes with 'Jack?'"  
Suppose a peddler had a pack,  
He carried it upon his back,  
Then he found he'd lost the track;  
The rest of it I can not say;  
You tell the words for me today!





## Number and Arithmetic.

### FRACTIONS

WILLIAM M. GIFFIN.

When beginning the study of fractions avoid all complex forms, rules, definitions and short cuts and teach them just as you have taught whole numbers. When you stop to think of it the denominator of a fraction in  $\frac{3}{4}$ , e. g., is the same as the dollar sign in \$3. In the first case the 4 tells us what we are talking about, just as the \$ does in the second place. In other words, denominators are nouns, while numerators are adjectives.

In fractions, as in every subject, begin with the known and lead up to the related unknown; remembering always that every primary concept must be taught objectively.

One way would be by recalling the fact that when the

fun you will have if you only know how to teach. Don't you see the dozens and dozens of questions in those four diagrams? Draw some more of them and keep the class at it till such facts are as familiar to them as the multiplication table.

Fig. D shows how many thirds as well as fourths and halves; it shows that when we have halves, thirds and fourths of anything we must also have twelfths of it. The child sees  $\frac{1}{2} = 6$  twelfths

$$\begin{array}{rcl} \frac{1}{4} & = & 3 \\ \frac{1}{3} & = & 4 \end{array}$$

12 twelfths or  $1\frac{1}{12}$

These may also be written  $\frac{3}{12}$  and  $\frac{4}{12}$  and  $\frac{7}{12} = 1\frac{1}{12}$ .

Should the question be  $\frac{1}{2} - \frac{1}{3}$ , nothing new is presented, as he is to see  $\frac{1}{2}$  as  $\frac{6}{12}$  and  $\frac{1}{3}$  as  $\frac{4}{12}$  and  $\frac{6}{12} - \frac{4}{12} = \frac{2}{12}$  or  $\frac{1}{6}$ .

He may be required to find  $\frac{1}{4}$  of 1 pint. Then he will say:  $\frac{1}{4}$  of 1 pint, or 4 gills, equals 1 gill. In like manner if he is to find  $\frac{1}{4}$  of  $\frac{1}{3}$ , lead him to see that he does the same thing here, i. e., changes the  $\frac{1}{3}$  (as he did the 1 pint) to a convenient form, that he may get its one-

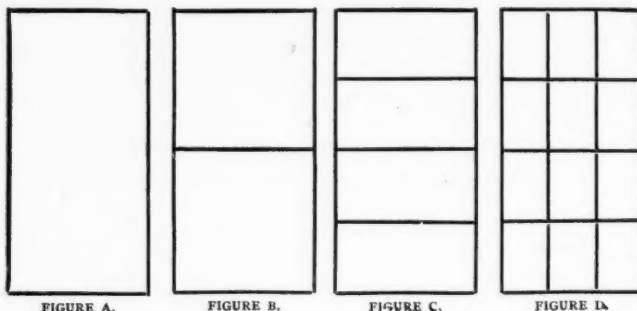


FIGURE A.

FIGURE B.

FIGURE C.

FIGURE D.

child had, e. g., 3 gills, 1 pint and 1 quart to add he found that they must all be thought of as gills, thus:

$$\begin{array}{rcl} 3 \text{ gills} & = & 3 \text{ gills} \\ 1 \text{ pint} & = & 4 \text{ gills} \\ 1 \text{ quart} & = & 8 \text{ gills} \\ \hline & = & 15 \text{ gills} \end{array}$$

Hence if he is asked to add  $\frac{1}{2}$ ,  $\frac{1}{4}$  and  $\frac{1}{8}$  he knows he must see them all of the same kind. This he should do not by a mechanical process but by some condition presented by the teacher through which he may be made to see the truth for himself.

Draw the diagrams on the blackboard large enough to be seen in all parts of the room, then question:

Which figure shows one whole?

Into how many parts is Fig. B divided? Fig. C? Fig. D? How many halves do you see in Fig. B? In C? How many fourths in each half in C?  $\frac{1}{2} =$  how many fourths? How many halves in Fig. D? How many fourths? How many twelfths in each fourth? In each half?

Again question as follows:

Who can find  $\frac{1}{3}$  of  $\frac{1}{4}$ ? The child passes to the board and, pointing to one of the small rectangles in Fig. D, says: "This is  $\frac{1}{3}$  of  $\frac{1}{4}$ ." Then if asked what it equals he will say, " $\frac{1}{12}$ ." Next ask some one to find  $\frac{1}{3}$  of  $\frac{1}{4}$ . Then  $\frac{1}{3}$  of  $\frac{1}{2}$ .  $\frac{1}{3}$  of  $\frac{1}{4}$ .  $\frac{1}{3}$  of  $\frac{1}{8}$ , etc. My, my, what

fourth, viz.:  $\frac{1}{4}$  of 1 third or 4 twelfths equals 1 twelfth.

(a)  $\frac{1}{4}$  of  $\frac{1}{3}$  pint or  $\frac{1}{12}$  gills =  $\frac{1}{12}$  gill.

(b)  $\frac{1}{4}$  of  $\frac{1}{3}$  or  $\frac{1}{12}$  =  $\frac{1}{12}$ .

The writer doubts the wisdom of manipulating the denominator during the primary grades.

The child knows that to find  $\frac{1}{3}$  of 3 dollars he first finds  $\frac{1}{3}$ , then  $\frac{2}{3}$ .

$\frac{1}{3}$  of 3 dollars is 1 dollar and  $\frac{2}{3}$  are 2 times 1 dollar or 2 dollars.

So, too, in finding  $\frac{1}{3}$  of 3 fourths he first finds  $\frac{1}{3}$ , which is 1 fourth, and  $\frac{2}{3}$  are 2 times 1 fourth or 2 fourths.

(a)  $\frac{1}{3}$  of \$3 = ?  $\frac{1}{3}$  of \$3 = \$1, and  $\frac{2}{3}$  = 2 times \$1 = \$2.

(b)  $\frac{1}{3}$  of  $\frac{3}{4}$  = ?  $\frac{1}{3}$  of  $\frac{3}{4}$  =  $\frac{1}{4}$ , and  $\frac{2}{3}$  = 2 times  $\frac{1}{4}$  =  $\frac{2}{4}$ .

Note.—The child so taught will better use the rule when by observation he is led to discover it; viz.: "Multiply the numerators for a new numerator and multiply the denominators for a new denominator," than he who first learns the rule with no reason back of it.

These can not be said to be questions in multiplication, since we both divide and multiply, hence we never write  $\frac{1}{3} \times \frac{3}{4}$ , but always  $\frac{1}{3}$  of  $\frac{3}{4}$ , and to distinguish the operation from division and multiplication we call it partition. If the text-book has them written  $\frac{1}{3} \times \frac{3}{4}$  explain that they mean in such cases  $\frac{1}{3}$  of  $\frac{3}{4}$ .



When we call  $\frac{2}{3} \times \frac{3}{4}$  multiplication, the child is mystified by the products being less than the multiplicand. (We write from experience. Again, the product, he has learned, should be of the same denomination as the multiplicand.  $\frac{2}{3}$  times  $\frac{3}{4}$  gives, he learns,  $\frac{6}{12}$ , and twelfths not being of the same denomination as fourths, he is puzzled. (Personal experience again.) The use of the word partition for such question, therefore, is very desirable.

$\frac{3}{4}$  of  $\frac{2}{3}$  or  $\frac{2}{3}$  of  $\frac{3}{4}$  = ?  $\frac{3}{4}$  of  $\frac{2}{3}$  =  $\frac{2}{4}$ , and  $\frac{3}{4}$  = 3 times  $\frac{2}{12}$  =  $\frac{2}{4}$  or  $\frac{1}{2}$ .

The child has no difficulty in understanding that 3 times 2 apples are 6 apples. He sees that 3 times 2 fourths are 6 fourths just as readily.

(a) 3 times 2 apples equals 6 apples.

(b) 3 times  $\frac{2}{4}$  equals  $\frac{6}{4}$ .

The following question may present itself:

I desire some 3-ounce boxes in which to put 3 pounds of powder. How many boxes shall I need?

The answer is: As many boxes as there are 3 ounces in 3 pounds, or 48 ounces. Written:  $48 \text{ oz.} \div 3 \text{ oz.} = 16$  (3 oz.), hence 16 boxes.

The question might have been: How many pounds of sugar can I buy with \$5 at 5 cents a pound?

The answer is: As many pounds as there are 5 cents in \$5 or 500 cents. Written:  $500 \text{ cents} \div 5 \text{ cents} = 100$  (5 cents), hence 100 pounds.

Another question may be: How many  $\frac{2}{3}$  are there in  $\frac{3}{4}$  or  $\frac{2}{3}$ ? The answer is:  $\frac{3}{4} \div \frac{2}{3} = 3$  ( $\frac{2}{3}$ 's).

If required to find how many  $\frac{2}{3}$  there are in  $\frac{3}{4}$  we do as we did in whole numbers, i. e., get them to the same denomination or name, as:  $\frac{3}{4} \div \frac{2}{3} = \frac{9}{12} \div \frac{8}{12} = 1\frac{1}{8}$ .

Let the question be: How many pounds of tea can I buy with \$3 at  $\frac{2}{3}$  a pound?

The answer is: As many pounds as there are  $\frac{2}{3}$  or  $\frac{2}{3}$  in  $\frac{3}{4}$  or  $\frac{2}{3} = 1\frac{1}{2}$  ( $\frac{2}{3}$ 's), hence  $1\frac{1}{2}$  pounds. Written:  $\frac{3}{4} \div \frac{2}{3} = 1\frac{1}{2}$ .

Note.—The child may be required to tell how he knew that the thirds and fourths would meet in twelfths. This he does by means of Fig. D. He may then be led to discover, by observation, that the product of the denominators will give him the common name, and that the numerator of the dividend, multiplied by the denominator of the divisor, will give him the dividend, and the product of the numerator of the divisor by the denominator of the dividend will give him the divisor, as  $\frac{3}{4} \div \frac{2}{3}$ .  $3 \times 4 = 12$ , the common name;  $3 \times 3 = 9$ , the dividend;  $2 \times 4 = 8$ , the divisor, or  $\frac{9}{12} \div \frac{8}{12} = 1\frac{1}{8}$ .

The child, after many questions like the above, is ready for the following:  $\frac{101}{120} \div \frac{2}{3} = ?$  Since the denominator does not enter into the operation, it is not necessary to find it, and he may represent it as  $\times$ , knowing that  $11 \times 120$  will give him the common name. Then he has  $\frac{101}{120} \times \frac{3}{2} = \frac{101 \times 3}{120 \times 2} = \frac{303}{240}$ . This does away with inverting the terms of the divisor, which to the child is a mechanical process not easily understood. There is no harm, however, in leading him, through observation, to see this truth as he did in the other operations.

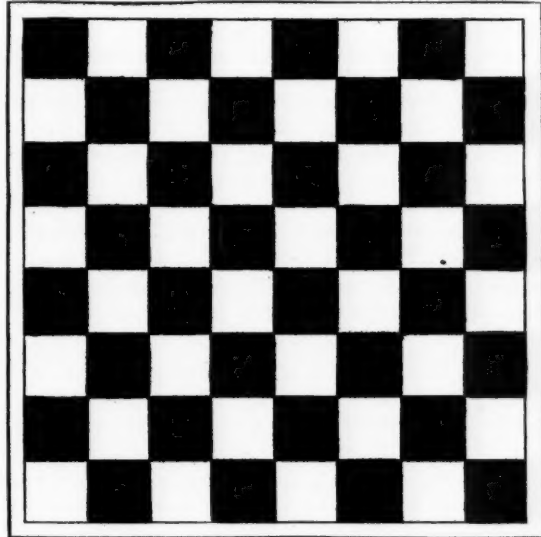
### MAKING A CHECKERBOARD

Much practice in the use of the ruler will be necessary in order to insure accurate hand work. The more frequent this practice in the actual making of something, instead of merely in abstract exercises, the greater the interest will be and hence the more rapid the improvement in all mechanical or manual work.

The making of a checkerboard if rightly done may be the means of acquiring accuracy in taking measurements,

facility in putting on the flat color washes and manual dexterity in making up the board.

It will probably not be convenient to make a board larger than eight and one-half inches square. For our purpose a sheet eight inches square will be large enough for use in the primary grades, where no border should be required; a sheet eight and one-half inches square for



the grammar grades where a border of one-quarter inch is desired.

On the eight-inch sheet let the pupils measure off eight one-inch spaces on the four sides, indicating each one-inch measurement by a dot; on the eight and one-half inch sheet begin the one-inch measurements one quarter of an inch from each corner. Connect each dot with its opposite one by a lightly-drawn line. Select two pleasing colors, one light and one dark, or two tones of one color, and paint the alternate checks light and dark. It will give clearness to the face of the board if pupils can use a right-line pen to rule off the divisions between the checks. In the grammar grades where there has been practice in using the ruler the addition of two or three border lines on the eight and one-half inch square sheets will improve the appearance of the board. This model may be made much more elaborate by making a folding board or by covering the backs with linen before mounting the face.

Additional work may be given in making the checkers. This involves exercises in the use of the compass. Set the compass for a radius of three-eighths of an inch, draw thirty-two circles on cardboard, cut out these circles and color sixteen of them with a light wash and the others with a dark wash.

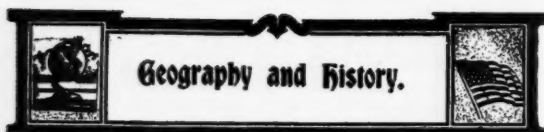
The correct making of a checkerboard will require several lessons, as we wish the children to feel that the value of the completed article depends upon its excellence in both design and construction, therefore it will be well to give all directions slowly and carefully. On no account accept careless, slovenly work.

The tissue of life to be

We weave with colors all our own;

And in the field of Destiny

We reap as we have sown.—Whittier.



### A HINT FROM AFAR ON GEOGRAPHY TEACHING

Some time ago there appeared in a journal of education published in far-away India the following account of how the Indian schoolmaster follows his very slavish method of teaching geography, and the accompanying hints by the editor, which are well worth the consideration of any American teacher. Is it not possible that some of our own teachers are slaves to the text-books in geography almost to the degree of the Indian schoolmaster? Read and reflect and take the Indian editor's suggestions to heart.

#### The Wrong Way

The Indian schoolmasters are generally slaves of text-books, and on these text-books a lesson is set on the previous day. The pupil while at home spends a hard hour in getting by heart the long lists of names of a country's boundaries, its physical features, productions, exports and imports, and, lastly, towns and forms of government. It affords innocent amusement and at the same time arouses the pity of a passer-by in the road to hear one of our schoolboys read his geography lesson aloud at nights. He conquers his aversion and sits to study with dogged will, devoting an hour of painful work to the subject. A few days ago I had an opportunity of hearing a boy read the exports and imports of England. He began by reciting the words, "The principal exports are," seven or eight times, and then "cotton and woolen" another seven or eight times, then "goods and metals" seven or eight times again, and at last came the full sentence to be recited, "The principal exports are cotton and woolen goods, metals." Then each of the words "machinery, cutlery, coal, linen manufactures, etc.," were recited six, seven, ten and at times fifteen times also. Such is the sort of home preparation our pupils make. With these long lists of names stuffed in their brains they come to the class.

At the appointed time the geography lesson begins; the monitor brings the map before the teacher enters and hangs it on the blackboard, for there is no other provision made for hanging the map. Then enters the teacher and asks his boys the lesson set for the day. On the boys supplying him with the information he gently takes the text-book out from the class desk, if the monitor has not previously done it, and spreads it before him on the table. Now follow a series of questions from the teacher, and invariably the answers to these questions are long lists of names. The recitation of these long lists over, the map pointing begins. This over, a new lesson is set for the next day. Occasionally a question or two is made in physical geography. Even here no attempt is made to correlate the facts. The teacher dictates notes from his note-book and the boys take them down. The lesson for the day is over. No explanations are offered to make the subject attractive and intelligible.

The teacher is a machine acting mechanically within the boundaries of his class-book. His one aim is to stuff the young minds with painfully heavy particulars. Why then wonder if the poor student is pressed under this heavy weight and drops down even before the appointed time? What ought to be the most engrossing and fascinating of all the subjects of school curriculum is generally the subject hated both by the teachers and the taught.

#### The Better Way

The object of the geography teacher should not be to make his pupil a walking encyclopedia by making him commit to memory all sorts of names. What the geography teacher ought to strive at is the elimination of unnecessary and the emphasizing of important features. His pupil need only know the names of the most important towns of the world. But he should possess a thorough knowledge of their position and the advantages they have on account of their position. The requirements of the towns and their products, their historical associations and present importance might be emphasized. The boys must be made to express in words what they observe on the map with regard to the places. The blackboard should be used to illustrate the lesson, for the map may not show the exact character, say, of a harbor like that of Bombay. The lesson might be enlivened and the imagination of pupils awakened by giving them an idea of the influence of geographical position on the history and civilization of the people of the country or the town. Photographs, pictures and accounts of travel in those countries, or descriptions of towns as given by globe-trotters, will doubtless give vivid and correct ideas of the country that is being studied and will increase the boys' interest in the lesson. Above all the memory must be exercised very sparingly. I would rather our boys should know all about a few towns thoroughly than that they should give us big catalogues of names of obscure and unimportant towns with which our geography books are filled. There is no fear that our boys will miss the mark in the university examinations; for what is lost in quantity is gained in quality. To attain all these results the teaching should be in the form of a real conversation. Most of our pupils fail in the examination not so much because they do not know the facts, but because they are not able to express in words what they do know. I should like our geography classes to be also English composition classes. For this purpose conversational teaching is the best. The teacher by careful questioning can lead the class to reason for themselves according to a plan previously determined upon. The pupils may be allowed to breathe the stimulating atmosphere of liberty and allowed time to express their thoughts. It is only then that the teacher can see what it is that attracts the class and what devices are most telling on the pupils. He has to look at the subject from many standpoints, and every difficulty that the pupils raise in the course of the lesson must be an additional enlightenment to him. Irrelevant questions may be raised by the class; a skillful teacher ought to be able to discover a link between the questions and the lesson. The teacher himself may have to digress a little at times, and such digressions may be very valuable, as happy suggestive ideas very often strike him when he is actually giving the lesson, ideas which did not occur in the course of his study or when preparing the notes of lessons. In the course of the conversation with his boys there is ample scope for making the teaching as realistic as possible. The one thing during the course of the conversation that the teacher has to bear in mind is to make the boys express their answers in simple and clear English.

## THE MATERIAL FOR INSTRUCTION IN AMERICAN HISTORY

P. M. MAGNUSSON, St. Cloud, Minn., in N. Y. Teachers' Monographs.

**Story-Telling by the Teacher.** During the first six grades the major part of the historical information given to the pupils should come orally from the teacher. The art of narration is one of the most difficult of the literary fine arts, and narration to children is ever the most difficult form of story-telling. The indispensable qualifications for success in this work are: (a) A sympathetic comprehension of the child, its interests and apperception-mass; (b) a sympathetic comprehension of the story to be told; and (c) abundant practice.

**Books.** The printed word must always form by far the most important source of historical information. True stories of great events, biographies, primary histories, historical novels, myths and folk-lore, and descriptions of peoples and places in the past and present, may all be used by the teacher as sources of historical information for his pupils. It is not necessary that every pupil in the class should read the same book at the same time. One copy of each book ought to be sufficient even with the largest class. The pupils should early be trained to recite so lucidly and connectedly that their fellow-pupils can get the digestible portion of the book read by the oral review in class.

**The text-book** may be used advantageously during the last two years in the grades. In history, at least, the text-book is not only a legitimate but a necessary part of the teaching apparatus. The fad of teaching without a text is founded on false psychology. It is utterly impossible for children to study history by the "library method."

**Pictures.** We are beginning to get scientifically illustrated histories. We need more of this good work. Valuable illustrations can be divided in two classes: First, copies of contemporaneous illustrations of events. These bring with them that most evanescent and precious of all the elements of human life, the touch, the aroma, the spirit of the age. Second, historically correct illustrations, executed in the best manner of modern illustrators, of the architecture, costumes and characteristic events of an age. We are not yet wholly free from the idea that an illustration exists to be an embellishment. Let us purge our texts from all illustrations that are mere decoration. Nothing is more fatal to a true conception of human life in the past than these uncritical artistic conceits of unscientific painters and romancers.

Another large and useful class of material comprises relics and remains of past cultures, such as arrowheads and pottery, old furniture, implements and buildings, monuments and ruins. Here, again, the teacher will be tempted to forget that he is dealing with children. All scientific study of such material is an impossibility for children. Do not expect your pupils to get any information from the study. You can tell your pupils far more in ten minutes that they find out by gazing at ruins and arrowheads for a year.

A person need not be dead to be a historical character. He need not even be famous. Strictly speaking we are all historical characters here and now. With such a wealth of material to choose from the teacher ought to be able to choose good material for "auto"-history. The old soldier and settler should be brought before the class to tell the tale of their adventurous past. Public officials may be prevailed upon to relate in their own way the story of public affairs in which they themselves have had a share. In almost every community there is some person particularly gifted as a narrator of reminiscences.

He should be drafted into the service of the school. He who has visited places of historical interests or the peoples whose history is studied may also be utilized as a source of information for the history class.

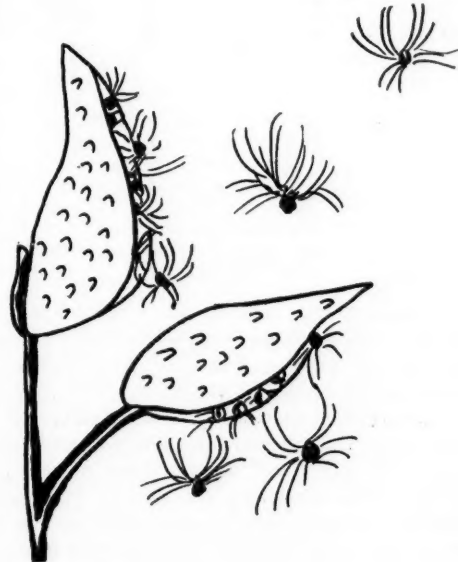
Naturally all this can be overdone. The teacher and the books should occupy the bulk of the student's time.

## THE USE OF PICTURES IN TEACHING

In the study of geography and history pictures are indispensable. So plentiful, cheap and well executed are they of late years that it would be strange if educational methods (which, as Mr. Quick says, lag centuries behind social reforms) had kept pace with the inventive skill that has produced them. The camera has penetrated to every part of the habitable globe and has yielded material second only in value to travel itself in making geography a living subject.

A child I once knew would amuse herself by looking at her picture books with one eye closed. Her answer to those who questioned her peculiar form of amusement would be: "It makes the picture look so real you would almost think you were there." I was curious enough to try this experiment myself, and found that the child was quite right. With a little effort of the imagination, and especially when gazing with one eye in a dreamy sort of way, the figures in the picture did stand out with surprising reality, much as if viewed through a stereoscope. I question very much the effect on the eyes of much indulgence in this amusement, but the child's evident delight in it led me to think that pictures might be a far more potent force in education if we were trained to look at them as much with the eye of the imagination as with the physical eye. The stereopticon, the stereoscope and the kinetoscope all testify to our desire to make pictures look real, and some of the instruments have already penetrated into the schoolroom. But while the optical illusion may please and interest, it is after all the activity of the imagination that gratifies and educates. The child just mentioned would gaze for many minutes at an ordinary little wood cut, letting her imagination play about the details of the picture until, as she expressed it, she felt as she were there.

HARRIET H. KEITH.





# Nature Study

## FOR OCTOBER NATURE STUDY

F. A. HARRISON, Brodhead, Wis.

### A FEW FUNGI

#### Lilac Mildew

An examination of a lilac bush at this time of the year will show that the leaves are covered, many of them, with a dirty white substance. The popular term for this substance is mildew. A general look at the bush will show that the lower leaves are more completely covered than those toward the top, and that the upper sides of the leaves rather than the lower are affected. A closer look at the leaves with the naked eye or aided by a small lens discloses an almost powdery substance which can easily be scraped off with a knife. In many places can be seen dark spots. If we moisten these scrapings and place them under a high-power microscope we can easily see the objects shown in Plate I. The threads (d) appear in great masses and are everywhere thickly studded with short-necked, oblong spore cases

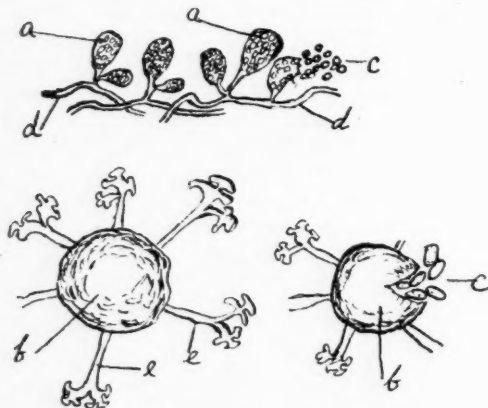


PLATE I.—LILAC MILDEW

(a) Summer spore cases. (b) Winter spore cases. (c) Spores escaping. (d) Mildew threads (mycelium). (e) Appendages.

(a). In places can be seen large, dark, round bodies (b), winter spore cases. These have peculiarly shaped appendages (e). Occasionally a crushed spore case can be seen with spores escaping. The threads here spoken of can be compared to roots of an ordinary plant, for it is through them that the mildew gets its nourishment. Likewise the spores may be compared to seeds, for spores germinate, producing new plants. This mildew gets its nourishment from the leaf it is on by attaching its threads so closely to the leaf surface that it absorbs the elaborated sap, through the leaf skin, that the lilac

had prepared for itself. Sometimes so much sap is taken that the lilac is injured and its leaves shrivel up and turn brown. In summer if conditions are favorable the mildew spreads very rapidly. The spore cases (a) are very abundant, mature often and contain many spores. The spore cases burst, scattering the spores everywhere, which soon germinate and produce new plants. Late in the summer the large spore cases (b) are developed, which contain several smaller cases and which contain the real spores. These spores can last over winter.

#### Grape Mildew

Examine grape leaves until you find one that has its

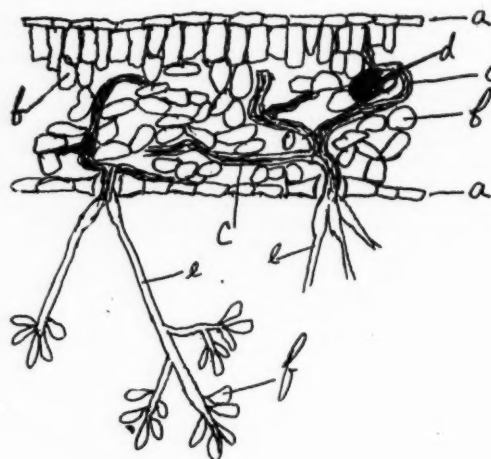


PLATE II.—A GRAPE MILDEW

(a) Transparent skin of leaf. (b) Interior leaf cells. (c) Root threads (mycelium). (d) Winter spore case. (e) Branching stalks coming through stomata of leaf. (f) Summer spore cases.

under surface covered more or less with a silvery down. Have a thin cross section of the leaf cut and placed under a high-power microscope. Objects as given in Plate II. may be seen. The transparent skin of the leaf is represented by (a), the soft green cells of the leaf by (b), the threads of the mycelium, or root mass, of the downy grape mildew by (c), the winter spore cases by (d), the mildew stalk by (e) and the summer spore cases by (f). From the drawing it will be seen that the threads (mycelium) of this mildew penetrate the grape leaf through the stomata or mouths and spread out among the loosely arranged cells of the lower side. The stalks are long and forked and bear the summer spore cases. The plant easily gets its nourishment from the grape leaf cells adjoining the mycelium branches, and is destructive to the grape plant by robbing the grape of the elaborated sap prepared for itself. The grape mildew rapidly spreads when conditions are favorable by the ripening and bursting of its many spore cases, and frequently heavily damages large grape orchards.

#### Black Mold

Place an old crust of bread in a warm, damp place for a few days and it will soon become covered with a

whitish mold. This mold is easily seen by the naked eye. At first it appears white. Soon tiny black spots can be seen here and there and later it looks quite generally black. Examined under the microscope, the

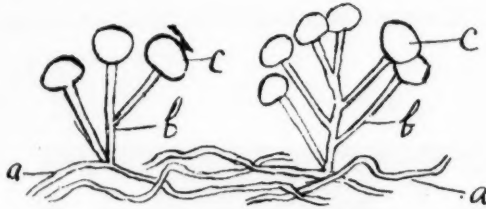


PLATE III.—BLACK MOLD

(a) Mold threads (mycelium). (b) Stalks. (c) Spore cases.

different parts of the plant appear as in Plate III. The mycelium threads (a) are very numerous and penetrate into the bread. The stalks (b) bear the spore cases (c), each containing a vast number of spores. The mold gets its sustenance from the bread. The spore cases when they burst are black and are the black spots mentioned above.

#### Fungi in General

Fungi bear no chlorophyll bodies and are usually colorless. Since they bear no chlorophyll bodies they can not make the more complex food elements themselves. They obtain the more complex food elements by attaching themselves to some plant, called a host, which does make the complex food elements and which is always chlorophyll bearing, or by living upon some dead organic matter. Those that live upon a host plant are called parasitic and those that obtain their nourishment from dead organic matter are termed saprophytic. Fungi are detrimental to the welfare of man when they interfere with the well-being of plants or animals that man wants or when they tend to aid in the decay of organic substances the preservation of which is desirable. They are beneficial to man when they help destroy noxious plants or animals, or when they help along the decay of offensive organic matter.

#### Fungi and Plant Disease

The three fungi just mentioned are very common and are easily studied, the black mold perhaps being the easiest. The above account of them is given to furnish an accessible, compact amount of information. Their study will be of interest to the pupil because it opens up a new field of investigation for him. The interest will probably increase when they see also the relation of fungi to many of the diseases of plants.

Fungi frequently interfere with the well-being of plants, as in the case of the mildews, and hence constitute a disease of the plant. Some of the most important plant diseases caused by fungi are as follows: Rusts on wheat and oats; smut on corn, wheat and oats; mildews and blights that affect various garden, field and orchard herbs and trees. These diseases spread because the spores of the fungi are so easily scattered, which, germinating, produce new plants. To destroy the spore then is the way to prevent the spread of the disease. One method of treatment is to spray the herb, shrub or tree when the disease is first noticed with a solution (Bordeaux mixture) which will kill the spores without injuring the plant. The spraying may be repeated. Another method in vogue and often used

with diseases of cereals is to soak seed to be planted in a solution of formalin to destroy the spores on the seeds and then plant the seeds in soil not previously occupied by that cereal.

#### Suggestions for Teachers

1. Plan on several weeks' work.
2. Have a talk on ordinary contagious diseases.
3. Outline the life of a fungus plant and mention how it may affect the host plant.
4. Take the class out of doors for class work and examine lilac, grape, golden glow, ragweed, woodbine and many other plants for disease. Compare with plants that are healthy. Study the general appearance of the plant and carefully examine the leaves.
5. Examine one or two varieties of mildew under microscope to verify drawings in upper grades. In lower grades use drawings.
6. Encourage pupils to bring to school other specimens they may discover.
7. Encourage readings (older pupils) in the cyclopedias and special reference books and give reports. Have questions asked at home. Quiz gardeners and farmers for information.
8. Have pupils make the work one of investigation. How can farmer and gardener save money?
9. Have pupils outline the form, size, habitat and means of reproduction of types studied.
10. Use the information for many essays according to the grade. Always demand the best of written work.

#### A Little Girl's Good By

Good by, daisy, pink and rose,  
And snow-white lily too;  
Every pretty flower that grows,  
Here's a kiss for you.

Good by, merry bird and bee,  
And take this tiny song  
For the ones you sang to me  
All the summer long.

Good by, mossy little rill,  
That shivers in the cold;  
Leaves that fall on vale and hill  
Cover you with gold.

A sweet good by to birds that roam,  
And rills and flowers and bees;  
But when winter's gone come home  
As early as you please.

—G. C. in The Nursery.

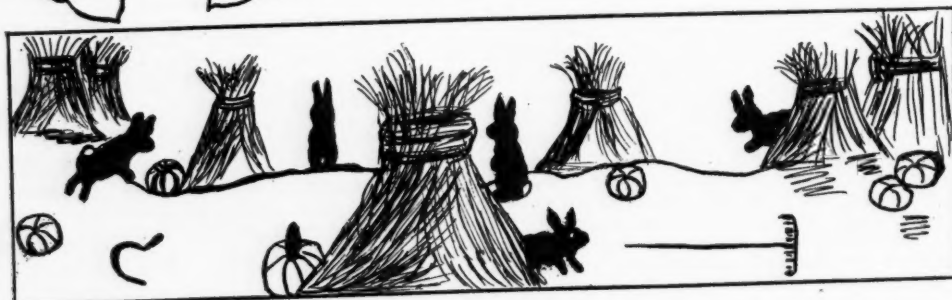
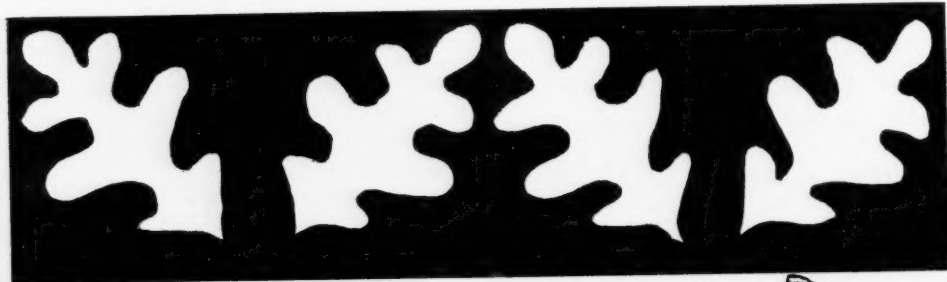
#### Nothing Will Die

When will the stream be a-weary of flowing  
Under my eye?  
When will the wind be a-weary of blowing  
Over the sky?  
When will the clouds be a-weary of fleeting?  
When will the heart be a-weary of beating?  
And Nature die?  
Never, oh! never; nothing will die;  
The stream flows,  
The wind blows,  
The cloud fleets,  
The heart beats,  
Nothing will die.

—Tennyson.

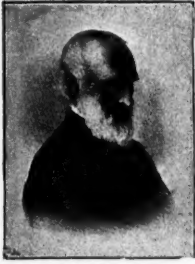
# EASY DRAWING LESSONS

LAURA ROUNTREE SMITH





## A STUDY OF WHITTIER.

JOHN GREENLEAF  
WHITTIER

Whittier—a name suggestive of the low-circling winter suns, the thousand-tinted waves, and the bright autumnal glory of fair New England.

Longfellow loved the storied lands of foreign shores; Bryant wandered "Now, far on the North Sea islands, Sees day on the midnight sky; Now gathers the fair strange fruitage Where the isles of The Southland lie";

Lowell loved historic England, whose martial music follows the sea in its course; Holmes was more New England's than any of these; but he too crossed the broad Atlantic to sing of "ancient peoples and realms across the sea."

Whittier was the stay-at-home poet—New England's very own. True his voice resounded throughout the land in his passionate outbursts in the cause of anti-slavery, but the region celebrated in his poems is very limited. Maine and the eastern parts of New Hampshire and Massachusetts form the local color of most of his songs. Literally he has verified his own words—

"He who wanders widest lifts  
No more of Beauty's jealous veil  
Than he who from his doorway sees  
The miracle of flowers and trees."

Impress these facts on the pupils before taking up the life of the poet, which is the work for the first week. Present his life in some such form as this: Born in East Haverhill, Mass., Dec. 17, 1807. Descended from Quakers. Boyhood spent on his father's farm, the hardships of which so affected his physical condition as to shatter his constitution for life. His was the lot to "suffer and be strong." Though poverty marked his early days, the home was gracious and dignified. Education limited. Attended the village school. Spent one year at the Haverhill Academy. Earned his tuition by mending shoes. His friends, Longfellow, Lowell, Holmes, Sumner, Bayard, Taylor, Garrison. Simple and abstemious habits enforced by continued ill-health. Last days at Oak Knoll. Death in 1892. His literary style—fervid and strong, rather than graceful or rich.

The second week have "Snowbound," his masterpiece, studied. Although called the "American 'Cotter's Saturday Night,'" still it is superior to the Scottish Bard's poem in sweetness and animation.

Give especial attention to the character sketches, and the exquisite word-painted scenes in which this poem is rich. How replete with meaning are the lines describing each inmate of that humble home!

The father—"a prompt, decisive man;" the uncle rich in lore of fields and brooks—a simple, guileless, childlike man, "innocent of books"; and the dear aunt who found "peace in love's unselfishness," a "calm and gracious element."

Have pupils study each character in this way, memorizing as they proceed. Many and beautiful are the word pictures, among which are the opening lines, too familiar to be quoted here—the lines descriptive of the second morning: "And when the second morning shone," etc.; the snowy solitude of the second day when:

"Low circling round its southern zone  
The sun through dazzling snow-mist shone,"  
and this day's crowning glory, the silvery flooded night:  
"The moon above the eastern wood  
Shone at its full; the hill-range stood  
Transfigured in the silver flood."

These are merely suggestive, for the poem abounds in such scenes—just ready for the artist's brush. Have the figures studied too—but these bring us into the third week, in which, in addition to the "Southland" figure-study, his thrilling "Laus Deo," and deeply religious "Eternal Goodness" should be taken up. The former was written to commemorate the passage of the constitutional amendment abolishing slavery; the latter breathes the faith, the hope and the love with which his heart overflowed. He says:

"I know not what the future hath  
Of marvel or surprise,  
Assured alone that life and death  
His mercy underlies."

And again—

"I only know I cannot drift  
Beyond His love and care."

Some "Snowbound" figures might be selected as follows:

"A solitude made more intense  
By dreary-voiced elements,  
By shrieking of the mindless wind,  
The moaning tree-boughs swaying blind,  
And on the grass the unmeaning beat  
Of ghostly finger-tips of sleet."  
"Yet Love will dream and Faith will trust,  
(Since He who knows our need is just),  
That somehow, somewhere, meet we must."  
"Even while I look, I can but heed  
The restless sands' incessant fall,  
Importunate hours that hours succeed,  
Each clamorous with its own sharp need  
And duty, keeping pace with all."

Devote the fourth week to "Songs of Labor," "Barbara Frietchie" and "Hampton Beach." Read the songs to the pupils, dwelling at length upon the "Dedication," from which draw the lesson that: "Honor and shame from no condition rise. Act well your part. There all the honor lies."

"Labor Whittier calls: 'A blessing now—a curse no more.' Barbara Frietchie—who does not know it? Was there ever warrior braver than she, 'bowed with her fourscore years and ten'? Another lesson! How oft the weak confound the strong! Finish up the study with "Hampton Beach," a beautiful sea poem. So graphic is the description of the blue deep that as we read we can get the refreshing odor of the salt breezes—almost. The tremulous waters ebb and flow through this gem, and we see—but let the poet tell it in his own masterful way:

"The sunny waters."  
"Wave after wave  
Break on the rocks."  
"The far-off sails which flit before the south-wind free."  
"The mighty deep expand  
From its white line of glimmering sand,  
To where the blue of heaven on bluer waves shuts  
down."

And further—

"The foam and spray,"  
"The white-winged sea-bird's gleam."

Note the ever-present *haec fabula docet* in Whittier. It is also characteristic of Longfellow. Strange that such antithetical verse-makers should have anything in common! Their poems are gems of exactly opposite beauty.

Memory Work—Extracts from "Snowbound" and the "Prelude" to "Among the Hills." The closing stanza of "Maud Muller," which has passed into a proverb: "For of all sad words of tongue or pen," etc. Lines from the "Last Walk in Autumn," beginning: "Rich gift of God! A year of time!" Selected stanzas from "My Soul and I," in which he says:

"Like warp and woof all destinies  
Are woven fast,  
Linked in sympathy like the keys  
Of an organ vast,"

and that picture of the "Quaker Poet's" own boyhood—the "Barefoot Boy."

## PROGRAM FOR A WHITTIER HOUR.

1. Centennial Hymn—Class.
2. The Quaker Poet—Paper.
3. Barbara Frietchie—Recitation.
4. Sea Echoes from Whittier—Paper.
5. Laus Deo—Song.
6. Snowbound Thoughts—Paper.
7. Angels of Buena Vista—Musical Reading.
8. Jewels from Whittier—Paper.
9. A Whittier Medley—New England—Paper.
10. Gone—Song.

## CHILDREN'S DISEASES.

It is a very serious statement for the Indiana secretary of the state board of health to make, that 1,600 out of 2,000 school children who died in Indiana last year might have been saved by prompt medical attention. Where did the blame lie? One thing is sure, that every teacher needs to learn to detect the symptoms of the most common of children's diseases, so as to assist in securing proper attention for them. Medical supervision of schools is very important, but in many cases this is difficult to secure. Doubtless, in the majority of these cases, the blame rested in the home, but too often, in the case of a large percentage of children of school age, about all of the really intelligent care they receive is obtained at school.

## CORPORAL PUNISHMENT IN NEW YORK.

Naughty boys in New York can no longer persist in their naughtiness without fear of the rod in the school, for now there is

a New York city decision that when an unruly boy has by the courts been placed in the custody of his teacher, corporal punishment may be employed in spite of by-laws of the board of education. As is the case with all subjects, there will always be a difference of opinion concerning the wisdom of corporal punishment. One thing is sure, it should be used as a last resort.

### PRACTICAL CIVICS.

It is of the greatest importance that American school children shall learn something of civics, for they are to be our future voters. The older a country grows, the more complex its government becomes, and every American boy and girl needs to be impressed with the importance of personal responsibility towards all matters relating to the government of their country. The progress of the School City plan is most encouraging. The plan has been adopted in thirty-three schools in Philadelphia, a number of schools in New York City, Syracuse, Worcester, Minneapolis and in Cuba. Mr. Gill, the organizer of the School City, has been asked by the United States Government to organize a School City in the Philippines—Normal Instructor.

### CHARACTER TRAINING.

Character training is so radically different from intellectual training that few persons can do both without expert training in each, at least without the fullest and keenest appreciation of the difference in the two processes.

In intellectual training one merely taps fountains already there. The capacity to observe, to hear, to speak, to think, to remember, are all there, and the teacher seeks how best to help a student to make the best use of capacities most worth while that he already possesses.

In character training one aims to develop the same powers that would be developed if he was to be bad instead of good. The same emotions are called forth in various depositions, tempers, conceits, whether for good or ill. Character is trained right when one holds every emotion under the control of his best personality. You cannot allow a child to throw a hammer at a chair when things go wrong without making it possible that he will send a bullet through somebody's brain when something goes wrong. Character training is the habit of choice, of making the better use of emotions rather than the worse.

Character is action as well as purpose. There are no accidents in character, no luck in it. One must do the right or knowing it is fruitless; one must speak the truth or wishing it is valueless; one must be taught to walk in the path, not to put up sign boards for it.

Character can be trained in any lesson and in every hour of school life, but the training is radically different from the intellectual training in the same lesson.—Exchange.

### MEMORY GEMS.

Truth crushed to earth shall rise again;  
Th' eternal years of God are hers;  
But Error, wounded, writhes in pain,  
And dies among his worshippers.

—Bryant.

Good name in man and woman, dear my lord,  
Is the immediate jewel of their souls:  
Who steals my purse steals trash; 't is something, nothing;  
'T was mine, 't is his, and has been slave to thousands;  
But he that filches from me my good name  
Robs me of that which not enriches him,  
And makes me poor indeed.

—Shakespeare.

Education is a life work, and not a matter to be crowded into a few early years.

—Touggree.

Be noble! and the nobleness that lies  
In other men, sleeping, but never dead,  
Will rise in majesty to meet thine own.

—Lowell.

Sin has many tools but a lie is the handle which fits them all.

—Holmes.

Give fools their gold and knaves their power;  
Let fortune's bubbles rise and fall;  
Who sows a field, or trains a flower,  
Or plants a tree, is more than all.

—Whittier.

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## Advancement Follows Preparation

CITY SUPERINTENDENT COOLEY, OF CHICAGO, SAYS: "The great need of our schools is efficient teachers. The problem of getting efficient teachers is the greatest and most serious problem school boards have to face. Attention should be given to the work of keeping teachers alive and growing. The average teacher does not grow more than three or four years. If one does not improve, he goes backward." This condition is one of the most promising indications of the times; the teacher who is thoroughly equipped for work receives prompt recognition. The one who does not make the best possible preparation remains low in the scale of efficiency.

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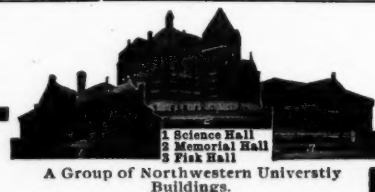
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Catholic School Journal—October.



## SERMONS IN STONES.

Perhaps sermons is not the right word in the present instance. It should rather be soul-stirring orations, intellectual or mathematical demonstrations, exhortations, appeals, pleadings, entreaties hot from the heart, monumental and enduring proclamations of the deep and sincere love of education which possesses the soul of a Catholic. The four palatial schools which the Catholics of New York have opened for their children this year are the sermons, orations, demonstrations, call them what we may, which proclaim to the uncomprehending populace around, that next after their religion, or rather bound up inextricably with it, Catholics are concerned about and will make any sacrifice to obtain a Christian training for their children. It is noteworthy also that just while the city is looking around with dismay at the thousands of children it cannot provide for, the parishes of the Holy Name, of Our Lady of Good Counsel, of Our Lady of Mt. Carmel, and of St. Anthony, in the Bronx, throw open their doors to give thousands of children an absolutely free education and a more complete one than the city at its best can furnish. Incidentally, this act diminishes New York's reproach.

Two of these schools, we are told, cost above \$375,000, and that is only the initial outlay, for thousands have to be provided annually to carry on the work of which those structures are a guarantee. And they are all of them in the districts where the poor are heaped together. In the language of the day: "Where did they get it?" Did any rich man proclaim in the public press: "I will give \$100,000 if a similar amount is furnished?" Not at all. Rich Catholics have not yet got the habit. It was the poor workingman and woman, the factory operative, the girl behind the counter, the laborer, the servant, the seamstress, the washerwoman, the young man whose salary is of the slimmest, the little child with its pennies who went down into their pockets, and put a mortgage on their faith and trust in God to build these schools. Better, nobler, more self-sacrificing a thousand times than the self-advertising plutocrat who pours out his millions, often for an interested purpose, to enrich some already wealthy institution are these bread-winners who diminish their bread that others may buy books; and better and more enlightened patriots are they, for though actuated primarily by religious motives, they are perfectly well aware that in stinting themselves they are conferring a benefit on their country and perhaps averting a wreck. They believe in Jesus Christ, and are thoroughly convinced that if that belief is destroyed the country will go to

pieces. They fully appreciate in its application to themselves what the distinguished Archbishop of Dubuque, Mgr. Keane, has so vividly and forcibly described as occurring in France today: "France has lost its head, and is acting madly. Its heart is sensual and carnal. Without the head or the heart it is going to destruction;" and he adds: "The Government of France is driving Catholic teachers from the country and the people remonstrate, but cannon and arms rule and the work goes on." In the same strain is heard the eloquent voice of Archbishop Ireland warning us of our own danger. "The peril of the age, the peril of America, is the secularism in schools and colleges. I signalize the peril; how it is to be removed the people of the land will some day declare when the harsh lessons of facts will have forced them to realize the gravity of the situation. To Catholics I can speak with special insistence on the necessity of religion in education. With Catholics all hopes of weal or happiness in time and eternity are wrapped up in religion; in religion as expounded and practiced by the Catholic Church. Their religious faith is the treasure, precious above all others which they covet for themselves; the legacy precious above all others with which they dower their children."

Our educational palaces are responses to words like those pronounced by the pastors of souls all over the country. For New York is not an exception in this movement, vigorous as it is under the inspiring impulse of its Archbishop, whose zeal is untiring in the work of education. It is going on everywhere, and omitting others, it is sufficient to point to the new Seminary of the Sisters of Providence, in Washington, to the splendid Free High School in Illinois, where one generous man gave \$50,000; to a similar institution in New Haven and so on throughout the Union, Catholics are in earnest about it, even if their purpose is misrepresented or their efforts ignored. For it is a singular and perhaps a suggestive thing that very little notice of all this was given by the public press.—The Messenger.

## A BOY.

Changeful as March, as April gay;  
Strange, unsure as the young Year's weather!  
Rude as the winds of a Springtide day,  
Loving and plaguing by turns and together;  
Rollicking, petulant, impudent, coy,—  
Bless me! a marvellous mixture's a boy.

—Edward F. Garesche, S. J., in Ave Maria.

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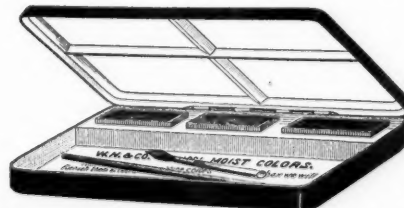


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## Publishers' Notes.

Schools that are using Lawler's Essentials of American History, brought out by Ginn & Co. a few years ago, will undoubtedly welcome "A Primary History of the United States," prepared by the same author to meet the demands for a suitable history in grades lower than those to which the first book is adapted. The new book makes a very satisfactory text, presenting a brief survey of our national history from the earliest times to the present day—the method and treatment being well adapted to the intelligence and interests of pupils of the fifth and sixth grades, for whom it is intended. Historic incidents and anecdotes, that add much to the attractiveness of history for young people, are given due attention throughout the text. Good binding, paper, abundant maps and excellent half-tone illustrations, an index and questions covering the whole text, are additional features that will recommend this book to school authorities. "A Primary History of the United States," by Thomas B. Lawler. Cloth, 266 pp. List price, 60 cents. Ginn & Co., publishers, Boston and Chicago.

Have you yet given attention to the matter of a fire-escape for your school? The tendency is to put off a matter of this kind, for one reason or another, but when an emergency arises no vain regrets will undo the loss of life or limb resulting from neglect of duty in this direction. We have been calling attention for some time to a spiral-chute fire escape that is steadily growing in favor with school authorities. It costs nothing to investigate its full plan and working. An illustrated booklet will be sent free on request to the manufacturers, Dow Wire & Iron

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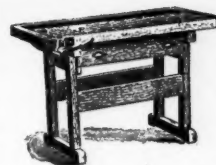
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"The Making of a Teacher," by Martin G. Brumbaugh, L.L.D., professor of pedagogy in the University of Pennsylvania, embodies in book form a series of articles on methods in religious education that originally appeared in the Sunday School Times of Philadelphia. While prepared by a non-Catholic for teachers in non-Catholic Sunday Schools, the work presents a great deal on the pedagogy of religious instruction that will prove valuable to Catholic teachers as well. Our best school authorities have frequently pointed out the need of bringing to the work of religious instruction methods equally as efficient and pedagogical as those used in teaching other branches of the curriculum. We have some good treatise along this line by Catholic writers, but the present work will nevertheless prove a useful addition to any teacher's library.

"The Making of a Teacher," by Martin G. Brumbaugh, L.L.D. Cloth, 350 pages, price \$1. The Sunday School Times Co., Philadelphia.

Prof. John Singenberger of St. Francis, Wis., has received a letter from His Holiness Pope Pius X, commending his recently published "Guide to Catholic Church Music." Prof. Singenberger's work was prepared in accordance with the Motu Proprio, and is therefore pleasing to the Holy Father.

Canon Francisco Figuera of the bishopric of Queretaro died lately in Jueretaro, Mexico. He was present at the execution of Emperor Maximilian and administered to the latter just before the fatal shots were fired. He was possessed of a large fortune, all of which he gave away to charity. His death came without warning. He was about to celebrate Mass when he was attacked with a fit of coughing and died without uttering a word.



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Rev. N. F. Fegan, of the pro-cathedral, Galway, Ireland, preached on Sunday at the late Mass in St. John's church, Baltimore. The sermon was in Gaelic, and was afterward deliver-

ed in English for the benefit of those who could not understand the Gaelic tongue.

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- III.—BECAUSE it supplies not only methods and materials for use in religious education—the all-important work of our schools—but it is generally conceded to equal the best secular journals in value and amount of practical material on the common school branches. Many public school teachers take it because of its superiority in this regard.
- IV.—BECAUSE just as "Catholic Schools for all Catholic children" is a claim on parents warranted by the importance of religious training, so also "The Catholic School Journal for all Catholic teachers" is a claim on Catholic teachers warranted by the attention that the publication gives to methods and materials on the special work of the church schools.
- V.—BECAUSE the secular journals at any price are comparatively poor value for Catholic teachers, inasmuch as far from affording any help in systematic religious training, they ignore completely the place of religion in education. Like the public schools for which they are intended, they give much attention to fads and no attention to the all-important work of religious education.

- VI.—BECAUSE this Journal is commended by Most Rev. Archbishops, Rt. Rev. Bishops, Rev. Pastors and Rev. Superiors of Teaching Orders. Its practical value and interest are attested by voluntary testimonials from hundreds of religious teachers in all parts of the United States.
- VII.—BECAUSE Catholic teachers should take pride in having a publication or medium of their own. And inasmuch as every new subscription helps to make The Journal better and more useful for all, the co-operation of every teacher is much to be desired.
- VIII.—BECAUSE, as Bishop Spalding says, "the teacher is the school and whatever refreshes or quickens or inspires the teacher, must stimulate and uplift the school." Bishop Spalding was one of the first prelates to commend The Journal and encourage it on as a needed undertaking.
- IX.—BECAUSE the school whose work consists of mere question and answer drills without any of the special exercises and devices of program that add variety, interest and zest to class work, is dragging along without accomplishing the results that it should. The School Journal supplies the methods, aids and devices that make for the progress of the class.
- X.—BECAUSE the teacher who says she has no time to read a school journal is the very one who most needs it. Proper class methods will give necessary leisure for profitable professional reading. Moreover the teacher who offers this excuse really places little value on her own time and that of the class. There is never an issue of The Journal but contains a number of time-saving methods and suggestions—the fruits of the experience of successful teachers. What is \$1.00 a year for The Journal as against hours, days and even weeks saved in the general progress of the class.



Very Rev. Luis Martin, general of the Society of Jesus, is recuperating at Mondragone, Frascati, not far from Monte Porzio, Italy, where the students of the English College spend their villégiatura. The general, who is conversant with the English tongue, is accompanied in his walks by his "socius," Father Chandlery, S. J., an English Jesuit. Father Martin now wears an artificial arm to replace the member amputated some weeks ago. He still says Mass by special dispensation of the Holy Father.



**BISHOP SPALDING AGAIN STRICKEN.**  
(Associated Press Dispatch.)

LOUISVILLE, Ky., Oct. 5.—Bishop Spalding of Peoria, Ill., one of the most highly esteemed Catholic prelates in the west and a liberal light of the church, known in this country and Europe by his many writings and books on educational and sociological questions, is thought to be dying at St. Anthony's hospital here. He is under the care of his cousin, Dr. W. H. Wathen. The bishop had been spending the summer at Lebanon, Ky., seeking rest and recovery from a stroke of paralysis. The first shock came to him in Peoria, and as soon as its severity was passed he left for Lebanon. The second shock came yesterday, and it is doubted if the noted teacher and priest can recover.

Last Thursday week, Rev. Sylvester Espelage, O.F.M., left Cincinnati to start on his trip to the apostolic vicariate of East Hupe, China, for which he was recently destined by the Most Rev. Father General of the Franciscan order. On the afternoon previous to his departure a touching farewell ceremony took place at St. Bonaventure church, Fairmont, O., in the presence of a large number of confreres from the neighboring houses, and of his parents and nearest relatives. Very Rev. Father Chrysostom Theobald, provincial of the Cincinnati province, addressed the young missionary in words that brought tears to every eye. Father Sylvester was born in Cincinnati twenty-eight years ago.

Cardinal Moran of Sydney, N. S. W., has issued to his clergy a circular strongly recommending to their support the newly-established Catholic Truth society of Australia.

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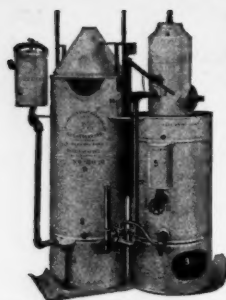
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In its annual report the New York Catholic School Board says that in that city \$10,000,000 is invested in parish school property and building. The annual cost of the maintenance of these schools is \$500,000. The following are the attendance figures for the seven dioceses of the state: New York, 55,629; Brooklyn, 35,652; Buffalo, 25,112; Rochester, 17,231; Albany, 15,370; Syracuse, 5,100; Ogdensburg, 3,958; total, 158,052 pupils; students of colleges and academies, 10,830; estimated Catholic population of the state, 2,383,755.

The Irish Catholic Church Property Insurance company, which was incorporated in 1902, has, thanks to the genius of Mr. Thomas Sexton, formerly member of parliament and now editor of The Freeman's Journal, Dublin, has proved a great success. Its object is to insure at ordinary rates all institutions and buildings used for Catholic purposes in Ireland, including churches, chapels, schools, convents and residences. Although it has been in existence only a little more than three years, its business now covers every diocese in Ireland.

Anthony Kalt, who was received into the Franciscan order at St. Anthony's monastery, Cincinnati, recently, is the third member of his family to join the Franciscans. His two elder brothers are already ordained priests in the order. Another brother is about to enter the order of the Brothers of Mary, at Dayton, and four sisters are nuns. Out of a family of nine children, eight are members of religious orders.

Rev. David M. Buel, the new president of Georgetown University, is a son of Col. David H. Buel, U. S. A. He graduated from Yale in 1883 and has been successively instructor in classics and higher mathematics at St. Francis Xavier College, professor of physics at St. John's College, and of physics and mechanics at Georgetown University.

Rev. Noel J. Campbell, S.J., of Pope's Hall, Oxford, England, has been awarded the Marquis of Lothian's prize for history, an annual award of \$1,000, which is open to graduates and undergraduates alike, and is considered one of the highest university distinctions in history. Father Campbell, before entering Oxford, studied at Stonyhurst.

Cardinal Gibbons intends to name a committee of priests and laymen to consider the reforms in church music which may be necessary and practicable for the archdiocese of Baltimore. Rev. William T. Russell of the cathedral, has been made chairman of the committee.

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